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NOVEMBER 3, 1920

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The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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AUTHORS, UNDER NEW CONTRACT, GAIN MANY IMPORTANT RIGHTS

Agreement Between Managers and Playwrights Is Finally Accepted by Both, Going Into Immediate Effect—
Full Text of Contract

The standard form of authors' contract devised by the Dramatists Guild of the Authors' League, has been adopted by the Producing Managers' Association. The new agreement, which is to cover a period of five years and to be known as the Standard Form of Minimum Dramatic Contract, was recently approved by the managers' association, but, because of its ambiguous legal phraseology, the actual signing of the agreement by which it became effective was held up until early this week.

The signing of the agreement marks the culmination of a long series of meetings between the authors and managers for that purpose, which began more than a year ago. Owen Davis, now president of the Dramatists Guild, James Forbes and Channing Pollack, are largely responsible for putting the contract over. A report that the dramatists were about to affiliate with Equity is said to have been responsible for the managers coming to an agreement.

The salient points of the new Standard Form of Minimum Dramatic Contract are:

1. The recognition of the principle of collective bargaining as applied to the authors' products.

2. The establishment of a joint arbitration board to include two authors, two managers and another arbiter to be appointed by the four, to settle all disputes which may arise between manager and playwright. Both parties are bound to abide by the decision of the arbiters.

3. All royalties to be derived from the release of a play for stock or repertoire production are to be divided equally between author and manager. A manager must produce a play at least 75 times, however, before releasing it for stock. After a play has been released for stock or repertoire, the manager must see to it that it is presented at least 75 times a year or the stock and stage performing rights revert to the author. A play cannot be released for stock until the play has ceased to be presented as a road attraction.

4. Managers and authors are to share alike in all royalties derived from the sale of motion picture rights. In view of the fact that certain unscrupulous managers accept and stage a play for a few productions in order to acquire the motion picture rights, a manager must, in accordance with the terms of the new contract, produce the play for at least 75 performances before he can acquire a half interest in the film rights. The motion picture rights can only be sold by mutual consent of both manager and author.

However, should a manager fail to submit to an author a satisfactory offer for the motion picture rights of a play within twelve months after its first stock presentation, the author has the right to submit to the manager an offer, which, should the manager fail to accept, the author must be paid a sum equal to one half of the offer, the manager by such

payment acquiring all the film rights.

5. The net proceeds from the sale of the rights of a play for production in Yiddish or a foreign language, as well as the sale of rights for the production of a play in foreign English speaking countries, are to be equally divided by author and manager.

6. A manager must produce a play in a first class manner, with a first class cast and in a first class theatre" within six months after entering into an agreement with its author, or the rights shall revert to the latter. However, upon payment of an advance equal to the advance which the manager agreed to pay the author upon first acquiring the rights to his play, the manager is allowed another six months in which to produce the play.

7. The manager must agree to produce a play without any additions, omissions or alterations except such as are authorized by the author. The play cannot be produced with a cast which has not been approved by the author. The author is also to be allowed to attend all rehearsals of the play.

The contract, in full, is as follows:

STANDARD FORM OF MINIMUM DRAMATIC CONTRACT

ADOPTED BY

The Author's League of America, Inc.,

AND

The Producing Managers' Association

THIS AGREEMENT made and entered into

this day of

1920

by and between

of the City, County and State of New York,

the party of the first part, hereinafter referred to as the Manager, and

the party of the second part,

hereinafter referred to as the Author;

Witnesseth

Whereas, The Author is the sole author

and owner of a certain original play or

dramatic composition provisionally entitled

and

Whereas, The Manager desires to obtain

the exclusive right to produce and perform

the said play in the United States of America and the Dominion of Canada, and

Whereas, The said Author is willing to

grant to the said Manager the exclusive

rights to produce the said play in the said

territory under certain terms and conditions.

Now, Therefore, In consideration of the premises and the mutual promises and covenants herein contained, and the consideration of the sum of One (1) Dollar, each to the other in hand paid, the receipt whereof is hereby acknowledged, it is agreed by the parties to these presents as follows:

1. The Author hereby leases to the Manager the sole and exclusive right of presentation on the regular speaking stage in the United States of America and Dominion of Canada, of the play now entitled

on the covenants and conditions hereinafter mentioned.

2. The Manager agrees upon the signing of this contract to pay to the Author

receipt of which sum is hereby acknowledged, as an advance upon royalties accruing as provided in Section 3 hereof. This sum shall be the absolute property of the Author and shall not be returnable in any event.

3. The Manager agrees to pay to the Author, or his duly authorized representative, not later than ten days following each and every calendar week during which a performance of the said play shall have been given a sum equal to

of the first thousand dollars gross weekly box office receipts from

(Continued on Page 31)

BIG COUNSEL TO FACE SHUBERTS

CHICAGO, Oct. 29.—The Chicago *Evening Post* has just retained Waymuth Kirkland, of the law firm of McCormick, Kirkland, Patterson and Fleming, to be its trial attorney at the approaching trials of the libel actions, totalling \$6,000,000, brought against it by the Garrick Theatre and Lee and Jake Shubert individually. The action grew out of the influenza epidemic two years ago, when the *Post* printed a story alleged to reflect upon the sanitary conditions of the Garrick and upon the good name of the two brothers Shubert.

Mr. Kirkland is the man who defended the libel action brought against the Chicago *Tribune* by Henry Ford, who, in trying to win, is said to have spent over \$1,000,000, only to be rewarded with a six cent verdict.

Associated with Mr. Kirkland in the defense, is MacDonald DeWitt, of New York, the former libel expert of the Hearst papers, and at present attorney for the New York *Sun* and the *Daily News*. Mr. DeWitt and a New York newspaper man have had the preparation of the cases in charge and they will probably be reached for trial in December.

"FOLLIES" DOES \$70,500

BOSTON, Oct. 31.—Ziegfeld's "Follies," which finished the second week of its engagement here last night, has gathered in \$70,500 in gross receipts on the two weeks. The show's first week's business totaled \$34,500 and last week's amounted to \$36,000, a record for the Colonial Theatre.

The reason that the second week's receipts were greater than the first is that a few more rows in the balcony were included in the \$4.00 top scale. The entire orchestra floor is being sold at \$4 and the first three rows in the balcony were equally priced. But last Monday two more rows were included in the \$4 scale, with the result that the rest of the rows in the balcony were priced at an increased proportion also.

"MARY" DOES \$25,600

That George M. Cohan's latest musical production, "Mary," which opened at the Knickerbocker Theatre two weeks ago Monday, will establish new records for takings at that house, was indicated last Saturday night when the second week's receipts reached the extraordinary total of \$25,600.

This figure is \$590 more than the gross receipts on the first week, which might have been as great if it were not for the fact that upward of 100 tickets were distributed to the press for the first and second nights.

"PADDY" AVERAGING \$9,000

BOSTON, Oct. 30.—"Paddy, The Next Best Thing," which will end a four weeks' engagement at the Arlington next Saturday night, is said to be the first play this season to draw over \$5,000 on the week at that house. "Paddy, The Next Best Thing" has averaged better than \$9,000 on the week. It will be followed by Walter Scanlan in "The Hearts of Erin."

HILL TO DO "BOOB McNUTT"

Gus Hill has secured the stage rights to the Rube Goldberg cartoons "Boob McNutt" and will make a production of them around the first of the year. Frank Tannehill and Rube Goldberg are writing the play.

MILLER WANTS HIS SALARY

NEW ORLEANS, Oct. 29.—Frederick Miller, advance press agent for the "Robert E. Lee Company" at the Tulane theater this week, pulled a new "stunt" Wednesday morning.

Being a good press agent he went about it in a thorough press agent fashion and put his punch into the first paragraph. He asked the judges of the civil district court to seize the property, Confederate uniforms, Union suits and all, of his erstwhile employer, Mr. Thomas Dixon of New York, owner and proprietor of the show, and hold it at the Tulane theater until \$450.92 is forthcoming as back pay to him.

Mr. Miller alleges in his petition to the court that he was engaged by Dixon at \$100 per and expenses to advance-press-agent the show through the South. He claims that he pressagent "Robert E. Lee" all through Georgia and paid from his own pocket advanced Pullman rates and hotel bills. He claims that Dixon has failed to O. K. not only his expense account but also his salary for three weeks.

So far the court has not acted on Mr. Miller's plea for seizure of the company's properties at the Tulane. The show is scheduled to close here to-night.

MEARS TO SUCCEED ROSENTHAL

CHICAGO, Ill., Nov. 1.—It is reported here that John Henry Mears will be appointed the new manager for the A. H. Woods interests in this city, succeeding J. J. Rosenthal, who resigned last week when he clashed with A. H. Woods regarding the policy of the Woods Theatre. Rosenthal's contract runs until Dec. 31, 1920, and it was thought for a while that the matter would be settled and that Rosenthal would remain under the Woods' banner, but that hardly seems likely now.

"ERMINIE" OPENING SET

BALTIMORE, Nov. 1.—The Frances Wilson and De Wolf Hopper revival of "Erminie" will open here next Monday at the Academy of Music, under the management of George C. Tyler and William Farnum. Prominent in the cast will be Irene Williams, Warren Proctor, Madge Lessing, Alexander Clark, Rosamond Whiteside, Robert Broderick, Jennie Weathersby, William S. Rising and Alice Hanlon.

"WHEN WE'RE YOUNG" OPENING

WASHINGTON, Nov. 1.—"When We're Young," a new comedy by Kate L. McLaughlin, will be opened by the Shuberts at the Shubert-Belasco next Monday night. Henry Hull will play the stellar role.

Prominent in support will be Faire Binney, George Marion and Charles A. Stevenson.

WARFIELD PLAYS TO \$28,000

PITTSBURGH, Pa., Nov. 1.—David Warfield broke his own record at the Nixon Theatre last week, when, with David Belasco's "The Return of Peter Grimm," he drew over \$28,000 for eight performances. He has drawn greater receipts only in weeks in which extra matinees were given.

MARCIAN AND WEBER HOOK UP

Max Marcin, producer of "Three Live Ghosts," has entered into partnership with L. Lawrence Weber, who controls the Longacre and Little Theatres. The "Ghosts" show will be the extent of their producing activities this season.

PERMANENT STOCK COMPANIES BENEFITED BY SHOWS CLOSING.

Many New Towns Added to Stock Roster, Admission Prices Raised and Theatres Converted from Vaudeville and Road Shows to Stock—Most Prosperous Season in Five Years

This is the bonanza year for stock managers, who have been decrying the decrease in patronage and the number of towns that formerly housed stock companies. During the last five years, a large number of theatres that formerly sheltered stock companies were turned over to the playing of second rate road attractions, vaudeville and pictures, or pictures only and have continued at this policy.

This year, however, the unsettled condition of the theatrical industry has given stock managers an opportunity. First, the number of road companies was greatly reduced very early in the season. Secondly, a large proportion of those that went out closed early, with heavy losses. Thirdly, the increased railroad rates, so boosted the cost of moving companies, scenery and productions, that many of the smaller sized towns refused to play attractions that went out because they could not compensate the producers for the expenses they had sustained in moving the companies. Those theatres that tried to book pictures or vaudeville, as a rule found themselves bucking an already established vaudeville and picture house on one of the larger circuits and were then confronted with the alternative of closing their place or installing stock companies. Realizing their opportunity stock managers quickly bought up all available theatres they could lay their hands on and the result was that this season saw the installation of at least fifty new companies.

As an example of the way business has boomed, the Blaney Brothers, last season, when they closed their books, had two stock companies running, both in New York. This season they have six, three in New York and three in nearby towns. Also there is the Apollo Theatre in Atlantic City, up until three weeks ago a "dog house," which has now been turned over into a stock house, competing against weekly attractions booked by Broadway producers. One of the familiar features of the boom is the lowering of royalty rates by the large play leasing brokers. The average royalty on a stock release now, hovers between \$175 and \$250 a week, whereas, last season, some plays brought as high as \$350 and \$400 per week. Ad-

mission prices have been generally raised also, so that now the majority of the stock houses play to a \$1 top, and in some cases, to \$150. Last season, the majority played to a \$.50 to \$.75 rate. Salaries also have been bettered, although they are still a long way from the salaries paid ten and fifteen years ago.

A most peculiar feature of the season has been the opening of many successful companies with "Civilian Clothes," by Thompson Buchanan and controlled by Oliver Morosco which has enjoyed remarkable success in stock and on the coast, as well as a good season on Broadway.

Some comparative figures for the last five years will give an idea of the boom in the stock business. For instance, in the year 1916, there were eighty-five cities and towns throughout the country that played stock and there were some hundred odd permanent stock companies, as well as a large number of traveling stocks and rep shows. In 1917, the number of towns had been reduced to seventy-five and the number of companies to eighty permanent fixtures. Nineteen hundred and eighteen only sixty-three towns that housed stock companies and the number of permanent organizations was reduced to seventy. In 1919, there were sixty stock towns, playing seventy companies. This season, the number of towns playing stock numbers seventy odd and the number of companies one hundred permanent stock organizations. All of these companies average a \$1 top, play the latest Broadway shows, and, as far as reports on the season shows, have been doing great business week in and week out.

Among the many reasons ascribed for this success is the growing irritation of people of the country against the cheap road companies that have been foisted on them for many seasons past as "New York Productions, with New York casts." As a general rule, there are a larger number of real good actors and actresses in stock than anywhere else and a money wise and play wise public which have learned to appreciate good acting has turned to the stock company for its amusement.

WANT MME. SHERRI

It was learned this week that the Shuberts are negotiating with Mme. Andre Sherri, the costume maker, to have her take over their costume making establishment. The reported offer they have made her is that she will be guaranteed a profit of at least \$50,000 a year.

The same sort of arrangements exists between Erlanger, Dillingham and Ziegfeld and the Schneider-Anderson concern which has taken over the costume business formerly controlled by Klaw and Erlanger.

THEATRE SAFE BLOWN

NIAGARA FALLS, Oct. 28.—Robbers blew open the safe in the Queen Theatre last night and stole \$450. The safe was carried from the office down through the auditorium to the space just in front of the stage. There the burglars drilled a hole in the door and blew the strong box almost to pieces with nitroglycerine. The robbery was discovered when the business staff arrived for work next morning.

"IRENE" GOT \$30,000

PROVIDENCE, Oct. 31.—Local theatre-goers spent more than \$38,000 on two road attractions playing here last week. They were, "Irene," which played to a weekly gross of \$30,000 at the Shubert Majestic and "Hearts of Erin," at an \$8,000 gross at the Auditorium.

"THE MOB" DOING BUSINESS

The Neighborhood Playhouse down on Grand Street has played to a total of \$9,350 since it opened its regular dramatic season October 9. This means that, in the three weeks ending last Saturday, John Galsworthy's "The Mob," running there now, has averaged \$3,118 a week. And, considering that the Neighborhood Playhouse has but 411 seats, 239 on the lower floor and 172 in the balcony, the total receipts it has played to during the last three weeks may be considered extraordinarily large.

As a matter of fact, not only has "The Mob" played to capacity since it opened, but standing in the balcony has been the rule rather than the exception at each performance. Another reason why the weekly average receipts achieved by "The Mob" may be considered remarkable is the fact that the scale of prices does not go beyond \$1 top, with fifty cents the minimum admission.

However, despite the large weekly receipts, which do not have to be shared, as is the prevailing custom on Broadway, the Neighborhood Playhouse suffers a deficit each week which has to be met out of the fund or subsidy established for its maintenance by the Lewisohn family.

The Neighborhood Playhouse is run in association with the well known Henry Street Settlement, of which Lillian Wald is the head. This "melting pot" welfare organization maintains various schools for the dissemination of learning in the arts, drawing, painting, music, sculpture, and, last but not least, the drama.

It was explained that, ordinarily, weekly receipts of \$3,000 and upward would show a profit for the Neighborhood Playhouse, but, since other sub-organizations are maintained from the proceeds of the Playhouse, the receipts have thus far never proved sufficient to cover the entire expense.

WINNINGER OUT OF "FOLLIES"

Charles Winninger is no longer a member of the cast of Ziegfeld's "Follies," in which he closed last Saturday night in Boston. Differences with Flo Ziegfeld over rehearsals resulted in Winninger's telegraphing his resignation from the cast, which Ziegfeld says he accepted immediately.

Ziegfeld stated last week that he had been having differences with Winninger ever since the current edition of the "Follies" opened in Atlantic City last June. At that time, Ziegfeld says, Winninger became dissatisfied with his part and threatened to leave the cast unless his salary was increased from \$500 to \$600 a week. Ziegfeld says he granted Winninger's request for an increase and everything went smoothly until the week before the show left the New Amsterdam for Boston.

A rehearsal was called during the show's last week here, which Ziegfeld says Winninger refused to attend. Ziegfeld says he complained to Equity about the alleged action of Winninger and the latter organization, after taking the matter up with both Ziegfeld and Winninger, ordered the latter to attend rehearsals in accordance with his contract, Ziegfeld says.

But, when the show got to Boston, Ziegfeld says Ed. Rosenbaum, manager, advised him that Winninger was evincing dissatisfaction. His resignation followed.

"HITCHY-KOO" DID \$31,200

"Hitchy-Koo" played to \$31,200 at the New Amsterdam Theatre last week, its second here, bringing the show's total gross receipts for the two weeks here up to \$61,000. The first week's receipts, minus a Monday night performance, but opening the following day at a \$5 top scale just for the performance, amounted to \$30,000. The regular prices are scaled to \$3.50 top.

TWO SEATS FOR ONE PRICE

TRENTON, N. J., Nov. 1.—William Moore Patch is advertising two seats for the price of one for the opening night here next Monday of his "It's Up To You," shown at the Grand. The house is scaled at a \$2 top.

PAID THOUGH NOT WORKING

It was learned last week that the Manhattan Opera House is paying a total of \$112.50 a week at present to four musicians who are performing no services for their money. How this comes about, it was explained by George Blumenthal, manager of the house, is as follows:

The Manhattan has a yearly contract with the Musicians' Union, under the terms of which the union is required to furnish the house with an orchestra of twelve men and a leader at such times during the year as the Manhattan requires the services of an orchestra. Thirty-five weeks constitutes a season, according to the contract.

However, Blumenthal explained, an orchestra is not always necessary at the Manhattan, even when a show is housed there, as at present, "The Storm" being the dramatic incumbent. So, the agreement with the union provides that so long as the Manhattan pays three musicians and a leader half salary each week they do not work, the union will not require the theatre to employ any additional men.

If there were an orchestra at the Manhattan at present the men would each be receiving \$45 per week under the union scale for that class of production and the leader would receive twice as much, or \$90 a week. But, since there is no orchestra there, three men are receiving \$22.50 a week each and a leader is getting \$45, according to Blumenthal, who, last week, stated that he was perfectly willing to pay \$112.50 a week so long as it saved him from paying a total of \$630 a week, which he would have to pay to an orchestra of twelve men. Thus, Blumenthal says, he figures he is saving \$517.50 a week by not using an orchestra.

TEDDY GERARD SAILS

Teddy Gerard, it was learned last week, has left the cast of Ziegfeld's "Midnight Frolic" show atop the New Amsterdam Theatre and has returned to London, sailing last Thursday.

Having figured widely in the news before her arrival in this country, but having achieved scanty publicity by reason of her appearance in the "Frolic" show or otherwise, it is said that Miss Gerard became dissatisfied with her lot in this country and hied her back to Britain, where she has become a figure of considerable "news value" in recent years.

Delyle Alda, prima donna of the "Follies," who left that show in Boston last week following her marriage to Billy Sheer, is scheduled to open in the "Frolic" show this week, succeeding Miss Gerard. Incidentally, the entrance of Miss Alda into the "Frolic" show at this time means that she will not be a member of the cast of the Marilyn Miller-Leon Errol "Sally in Our Alley" show which Ziegfeld has already placed in rehearsal. It was originally intended that she should be a member of the latter show's cast.

SAYS MEN ATTACKED HER

CHICAGO, Ill., Oct. 30.—Blanche Lester, an actress from Cleveland, O., and residing at the Clarendon Hotel, appeared in the Chicago Avenue Police Court Saturday morning as the accuser of two men. She said she was accosted in front of her hotel by Robert G. and Ambro Guzannia, who forced her into a taxi and took her to the Oak street beach, where policemen were attracted by her screams and rescued her. The girl was given medical treatment and taken to detention home No. 1.

BELASCO FIXING "CAMILLE"

David Belasco is at present at work on a new version of "Camille," in which it is believed that he will star Lenore Ulrich. In addition, a series of special matinees of "Romeo and Juliet" are also part of the program for her future career.

ELK PARTY FOR COHAN

Brooklyn Lodge of Elks has secured the entire orchestra floor of the Hudson Theatre, New York, on November 29, and will tender Geo. M. Cohan, a big theatre party. A dinner and dance will follow.

BALTIMORE CRITICS PEEVED OVER "TUNING" UP OF SHOWS

Reviewers Say Productions Are So Changed in Their City That Criticisms Printed on Tuesday Look Foolish to Patrons Attending Later in Week

BALTIMORE, Oct. 31.—Dramatic critics of this city are becoming peeved over the fact that producers do so much "doctoring" of plays while at theatres in this city, it frequently happening, according to the critics, that a show is entirely different from Thursday or Friday from the form in which it opened on a Monday night. This, according to the critics, makes their reviews look very foolish, for readers often find features mentioned in reviews on Tuesday after the opening entirely eliminated by the time they attend the show later in the week. The irritation of the critics has reached a point where it is being voiced in the columns of their papers and is probably the first time that reviewers have ever raised a complaint of this sort.

An examination of the situation shows that there is probably some basis for complaint, particularly with shows routed through the Shubert offices, for the booking schedule of many of these is to open at Atlantic City, where the "doctors" are put to work and then the show is brought to this city for the second week, the playwrights and stage managers continuing the "doctoring" process here.

An instance that might be mentioned is that of "The Family Tree," Nora Bayes show, which followed the foregoing routine, with Hassard Short and others interpolating and eliminating numbers during the

entire week it was here. "Sonya," the new Marc Klaw production, "The Half Moon," which Charles Dillingham is opening in New York Monday and "Piccadilly to Broadway" are other instances out of many that might be mentioned that have been seen in Baltimore.

Any other method for the "tuning" up of plays than the one used and against which they complain, is not suggested by the reviewers and it is hard to see how any different method of getting a show "set" could be followed here or in any other city. John Oldmixon Lambkin, critic for the Baltimore Sun, devoted nearly a column to the subject in today's issue, pointing out that producers, with all their experience, ought to be able to develop a show along the right lines before submitting it to the public and intimating that the changes which take place after opening indicate a lack of courage on their part. Managers have, however, maintained for years that an audience is the best judge of a play and that, no matter how much time and effort are expended upon a piece, an audience itself is the only factor in the whole process of producing which can definitely settle the question of whether or not it will do. Upon this basis, they have ever maintained that much rehearsing and changing is necessary after the opening on the road and before the Broadway premier.

MARY GARDEN OUTRAN LAWYERS

PARIS, Oct. 30.—An exciting chase after Mary Garden to collect a debt of 33,000 francs alleged to be owing the Bulloz Company, dressmakers in the Rue Royale, is told in papers just filed by the company's lawyers.

The company, which claims to have furnished the singer with furs and dresses to that amount, has been endeavoring to collect a judgment. Finally, a few weeks ago, the company just missed Miss Garden on a fleeting visit to Paris, but seized two large trunks at the Hotel du Rhin containing a fur coat, six dresses and much underwear, which she had left behind.

When the lawyers returned with a warrant to remove these belongings they found, they allege, that Miss Garden's maid had departed with them. Later Mary Garden herself was located at the Princess Hotel, but before the lawyers reached there she had left to catch the Mauretania. This was on October 15.

The lawyers missed the boat train from Paris and hired an automobile, but, arriving in Cherbourg, they found that the tender which takes passengers and luggage out to the Mauretania had left the dock. They then hired a small boat and boarded the Mauretania as she lay in the roadstead. Evidently their errand proved fruitless, hence the filing of the suit to collect the alleged debt.

LACKAYE STILL INDOORS

Wilton Lackaye is still confined to his home and is only able to move about with the aid of crutches as a result of the beating he says he received several weeks ago when making a friendly call upon John McGraw, the baseball man.

When seen last week, Lackaye stated he did not contemplate any legal action against McGraw, but that, in the future "he was through with slumming."

MARGARET DALE OWEN ILL

SAN FRANCISCO, Oct. 30.—Mrs. Harry Corson Clarke (Margaret Dale Owen), is recovering at the Angelus Hospital, Los Angeles, from a major operation recently performed and hopes to be able to leave in about a fortnight.

As a result, the world's tour which Clarke had planned, has had to be called off.

"GREENWICH FOLLIES" MUST PAY

CHICAGO, Ill., Nov. 1.—Adolph Marks, representing Ike Bloom, proprietor of the "Midnite Follies," has been awarded a decision against the owners of the "Greenwich Village Follies" for \$200 damages. The trouble arose when the management of the Greenwich Village Follies is reported to have enticed Charles Gash, a singer, to break his contract with Bloom.

The decision is the first of its kind in the history of the theatrical profession, according to the attorney. Hitherto, the only thing a manager could do was to hold the actor responsible and sue him for damages, which he seldom recovered. The decision may establish a precedent whereby all managers found guilty of like dealings can be forced to pay damages.

SCOTTI SPECIAL DELAYED

MONTREAL, Oct. 30.—The special train with the Scotti Grand Opera Company was delayed in reaching Montreal Thursday night until 8:15 P. M., and when Scotti arrived at the St. Denis Theatre at 9 he made an announcement that they had just arrived and that the Opera would be given that night. The house was packed to the doors. (top price \$7.00).

When the trunks and the scenery arrived the curtain was raised and the audience was allowed to see how the stage was set, which kept it in good humor and the Opera started at 10:30 P. M., after which everything ran smoothly. The Opera Company was here for three days. The engagement was under the local management of Miss Evelyn Bryce.

WANT FULL WEEK'S PAY

Complaint has been filed with the Chorus Equity by members of the "Magic Melody" company, which closed on the road last week, against Wilner and Romberg. The complainants contend they were paid but one-half week's salary for a five performance week. More than four performances constitute a full week according to officials of the choristers' organization, and must be paid for accordingly.

The complainants include Ruth Gibson, Gaby Fleury, Mary Montgomery, Virginia Banks, Katherine Dudley, Dolly Kennedy, Eleanor Russell, Estelle Dudley, Noel Woodward, Virginia Blair, Gladys Blair, May Blair and Natalie Viaud.

MRS. CURTIS WANTS ALIMONY

Jack Curtis's wife, last week, through her attorneys, House, Grossman and Vorhaus, made a motion in the Supreme Court for a temporary allowance of alimony and counsel fees, pending the outcome of an action for separation, begun in the Supreme Court last month.

In an affidavit in support of her application, Mrs. Curtis asks the court to allow her \$200 a week alimony and \$2,500 counsel fees. She bases her demand on the financial status of her husband, which she sets forth.

Mrs. Curtis says that Curtis is a full partner in the booking firm of Rose and Curtis and that, in 1918, he drew from the firm \$9,220; in 1919, \$9,474.52, and, from January 1 to September 20 of this year, \$8,157. She says that he holds a one-third interest in the George Jessel Revue, has an interest in the Marty Sampson "Scandals of 1919" road show; owns stock in the Irving Berlin, Inc., music publishing concern, and 500 shares of Willys-Overland stock.

It is also set forth by Mrs. Curtis that, during 1919, her husband deposited to his personal account in the Pacific Bank, \$27,592.53, and that, from January to September 1 of this year, his deposits have aggregated \$27,203.59. Thus, she says that, for 1919, her husband's income appears to have been \$27,500 and that this year his income will amount to \$30,000.

In substantiation of her claim that her husband deserted her last Summer, since which time he has contributed \$40 a week for the support of herself and an infant, Mrs. Curtis sets forth the following letter which, she says, was written by Bennett Zinn, her husband's brother. It is dated September 2, and she says she received it in Long Branch, N. J., September 14, last.

"I returned from vacation Saturday night but did not see Jack up till yesterday. I found him in a highly nervous condition. He is leaving town today for a few days or a week to rest and recuperate.

"I am requested by him to communicate with you in regard to the future relation between you and him. You may well believe that I would not willingly assume a duty of this kind. However, he is in such a state of nervous collapse, due to worry over the unfortunate state of affairs between you and him, that I am unable to refuse this unavoidable duty.

"Briefly, the state of facts is this. So far as I can understand from conversations with Jack, not only now, but for some time past, I do not know whether Jack ever entertained any very tender sentiments towards you, although I do not doubt that he must have done so at one time. It is clear, however, that at no time since his marriage, and for some time prior, was there any question that nothing of the sort existed.

"The fact is (and it soon became painfully apparent to everyone), that Jack not only entertained none of the sentiments of love and affection normally existing between husband and wife, but, on the contrary, became increasingly nervous and depressed in your presence and this feeling seems to have deepened to such an extent that he positively dreads the idea of your return, and, in fact, although he wishes to do everything that may be necessary in a financial way to carry out the obligations assumed as your husband, he does not feel that he can any longer attempt to carry out the pretense of living with you as his wife.

"Jack wishes, if possible, to adjust this matter with you on a perfectly fair and amicable basis, fully recognizing the claims you have upon him as his wife in the eyes of the law. He does not feel equal to seeing you personally at this time and he has, therefore, placed the whole matter in the hands of his attorney, Mr. Harry S. Hechheimer, with instructions to take care of the matter in a spirit of justice towards all concerned. He desires that you take the matter up with the lawyer at the earliest possible moment, so that a speedy adjustment may be reached.

"You realize, of course, that I personally have nothing to do with this matter, my part in it being strictly limited to the carrying out of Jack's instructions with regard to stating the facts as they exist."

The motion for alimony and counsel fee was brought under Curtis's real name, Zinn against Zinn, and was adjourned until this week in order to give Curtis's new lawyers, H. J. and F. E. Goldsmith, recently substituted in place of Harry Saks Hechheimer, a chance to familiarize themselves with the papers in the case.

SKINNER PIECE IS MELODRAMA

ATLANTIC CITY, Oct. 30.—For the first time in a number of years now, Otis Skinner visited this city last week on professional business bent, to wit, as Hanaud, in a very shabby melodrama called "At the Villa Rose." Needless to add, Mr. Skinner enjoyed the privilege of the stage for the major part of the evening in the person of a debonair detective from Paris, who seemed to be the inevitable Nemesis of all persons who took things or did things not according to Hoyle.

"At the Villa Rose" has every ingredient which used to go into thrillers of the days when the torture and imprisonment of heroines and the timely entrance of the hero was considered masterful technic and grim realism. It is an exaggerated detective story, with clumsy gobs of humor dumped thickly in the middle of the canvas, a trio of crooks who make enough noise at their work to waken the whole of Paris and an over-comical gendarme of ambitions who, unfortunately, possessed one of the clearest English accents imaginable.

Mr. Skinner succeeded in holding his audience, despite a tendency to snicker at the hyperbolic action and incidents. His is a style which has unmistakable relation to the old school. He is given to rather patent mechanics in the delivery of a speech or mood and very often it is to be feared he allowed himself to posture considerably. No doubt the temptations of the part were overpowering. Still, there is no gainsaying the interest he managed to inject into what might have been a dismal evening.

There are various parts in the piece, each bearing that crude overdrawn of character which represents everything directly opposite to realism. In addition, the numerous dark stages and stealthy entrances and the enlarged cruelty of the heroine's persecutors, made of it a high class ten-twenty-and-thirty.

Those in the cast are Madeline Delmar, Jeffreys Lewis, Octavia Kenmore, Clarence Derwent, Romaine Callender, Miriam Lewes, Robert Donaldson, Charles Green, Stanley Edwards, John Rogers, Robert Brenton, Eleanor Seybolt and James C. Church.

DILLINGHAM REPORTS TRUE

Reports last Summer that Charles B. Dillingham and his wife had separated and that, subsequently, they had become reconciled, were confirmed last week, when it was learned that an action for divorce brought by Mrs. Dillingham last June in the Supreme Court was discontinued two months later. The order of discontinuance was signed by Justice Burr last August.

Previously, through his attorney, Nathan Burkman, Dillingham had interposed an answer to his wife's statutory allegations filed by her attorneys, Phillips, Mahoney and Leibell, and former Justice Edward E. McCall was appointed referee by the Supreme Court to take testimony and submit his findings. The case never came to trial before the referee, for the litigants became reconciled through the efforts of their attorneys.

And that their reconciliation is complete was indicated recently when Dillingham purchased the \$500,000 Cyril Hatch mansion at 153 East Sixty-third street, where Mrs. Dillingham will act as hostess this coming Winter at a series of social functions the like of which has never been attempted before by the wife of a theatrical producer.

PICKFORD CASE DOWN FOR 27TH

SAN FRANCISCO, Oct. 25.—The action brought by the State of Nevada to set aside the divorce of Mary Pickford, now Mrs. Douglas Fairbanks, from her first husband, Owen Moore, has been set for trial on November 27. The case will be tried at Minden, Nevada.

The grounds alleged in the complaint were desertion and the action was not contested by Moore. When Miss Pickford married Fairbanks shortly afterwards, Nevada authorities alleged that there had been collusion in arranging the divorce action and that the screen actress was not a bona fide resident of Nevada. On this basis, the suit to have the decree annulled was begun.

CHILI BEAN

CHORUS EQUITY BOOSTS DUES TO PROVIDE WAR CHEST

Organization, in Annual Meeting at Hotel Astor, Raised Yearly
Fee from \$4 to \$12 Effective January 1st to Old
and New Members

With a view to establishing a war chest in preparedness for any trouble which may eventuate from the institution of the closed or so-called Equity shop, members of the Chorus Equity Association early this week voted to increase the annual dues of the organization from \$4 to \$12, while the initiation fee was jumped from \$1 to \$5. The new membership tax is to become effective January 1.

Some thousand odd members of the choristers' organization, in attendance at the annual meeting in the C. E. A. headquarters on Monday morning voiced their unanimous approval of the resolution calling for the increase. The motion was made from the floor by John Emerson, president of the Actors' Equity. This marks the first step in preparing for the trouble the choristers expect to follow in the wake of the Equity shop, once it has gone into effect.

This 200 per cent advance in dues will, it is said, swell the choristers' treasury approximately \$20,000 in a year's time. The money is to be expended in organization activities in fields heretofore unexplored and for the establishment of an office on the Pacific Coast. However, the largest portion is to be held in reserve as a "war" fund.

That there is a movement being fostered among certain managers to organize a show down fight upon the institution of the closed shop was the opinion of the choristers present at Monday's meeting. With this in mind, several sought to put through resolutions calling for the increase in dues to become effective immediately.

However, the fact was pointed out that such action would be unfair to those of the membership who were not present at the meeting and the motions were withdrawn. As the resolution now stands, members may pay their dues until next November 1 at the rate of \$4 if they do so before the first of the year. New mem-

bers may also avail themselves of the same privilege and, at the same time, pay the old initiation fee of \$1.

That the Chorus Equity has made considerable progress in so far as membership is concerned, during the past year, was disclosed in the annual report of Dorothy Bryant, executive secretary. September, a year ago, the association had but 500 members as against 3,835 members at present. It was stated that the average weekly increase in members numbers more than fifty.

While the treasurer's report failed to reveal any inkling as to the assets of the organization it was declared that the total disbursements for the year were \$19,398.11, of which \$901.60 went for lawyers fees, \$14,000 for rent and \$273.76 in the traveling expenses of officials. The total amount of money collected for members in claims during the year, was stated to be \$33,615.82.

John Emerson, in a short address, stated that George M. Cohan's two "Mary" companies are one hundred per cent Equity and that it is only a matter of time before Cohan himself will join the ranks of the actors' organization.

The meeting was adjourned after his address until Thursday, when, it was stated, announcement would be made of the annual election returns. The candidates in the field are, Paul Dulzell, chairman of the executive committee; George Stifter, recording secretary; Vera Bailey, Mary Ellen Capers, May Chesterly, Violet Clares, Anna Mae Clift, Louis Emery, Ed Evans, Ella Ewing, Bertine Farnworth, Elsie French, Adrienne Kent, Leo La Blanc, Bernard Milton, Nellie Melville, William Morgan, Mollie McCabe, Louise Owen, Edith Rook, Beatrice Singer, Harry Starr, Grace Waller, William Wilson, Alva McGill, Alberta Harrison, Martha Parsons, Ruby Nevins and Barbara McCree, executive committee.

FRIML SHOW REHEARSING

A new musical comedy by Rudolph Friml, is in rehearsal and will be called "June Love." Its story is by William H. Post, co-author of the William Collier plays and Charlotte Thompson, of "Rebecca of Sunnybrook Farm" fame, with lyrics by Brian Hooker, author of the grand opera, "Mona." Its players include Else Alder, Zoe Barnett, J. M. Kerrigan, Charles Meakins, John Rutherford, Jessie Rolph, Louise Mackintosh, Doris Mitchell, Queenie Smith, Averell Harris, T. Toma-mato, Sacha Piatov and others.

"DEARIE" CLOSES

"Dearie," Lee Morrison's musical show, which has been kept on the road awaiting a New York opening, closed in Atlantic City at the Globe Theatre last Saturday night. It is said to have been playing to very bad business during the past few weeks, despite good reviews by the news-papers.

NAMED AS CO-RESPONDENT

George Empie, Cecil Lean's sister-in-law, figured as the co-respondent last week in the Supreme Court of Westchester County, at White Plains, where the divorce suit brought by Mrs. Beatrice H. Harman, of Larchmont, against Walter U. Harman, a drug manufacturer, was tried before Justice Morschauser.

CARRILLO ON KEITH TIME

Leo Carrillo, early this week, signed a contract for twenty-five weeks on the Keith time at an aggregated salary of \$50,000. He will do his old act of dialect stories and recitations.

PEGGY HOPKINS BACK

Peggy Hopkins got back from Europe last week on the Aquitania and, even before the boat had docked, had engineered a great deal of publicity for herself by telling the ship news reporters that she intended to sue her third husband, J. Stanley Joyce, wealthy Chicagoan whom she married nine months ago, for divorce. She also announced that she had brought an action against her husband in Paris, but she said she was advised by her Parisian attorney to drop the action and begin one in this country.

Among other things Miss Hopkins told the reporters, was that she had read an advertisement of her husband in which he set forth that he would no longer be responsible for her debts. And, in answer to a query concerning the financial provision her husband had made for her following their marriage, she stated that he had bought her a home in Florida valued at \$250,000 and also given her jewels valued at \$1,000,000.

VAUDEVILLE ACTOR DISAPPEARS

MEMPHIS, Nov. 1.—Thaddeus Wilbur, a vaudeville actor, disappeared suddenly after the completion of his engagement at the State Theatre here last week. He was to have met other performers at the railroad station late Wednesday night.

"PROPS" TURNS FIGHTER

Bert Spencer, property man of the Halsey Theatre, Brooklyn, is an aspirant foristic honor. He fought a 15 round draw with Eddie Wallace on Oct. 12, and is now matched to box Willie Jackson in November.

CARROLL SHOW HANGING ON

A "spread" advertisement by Earl Carroll last Sunday in the New York papers has given Broadway something to talk about.

After setting forth that he is spending his "last \$1,000" in order to prove his faith in "The Lady of the Lamp," at the Republic Theatre, of which he is the author and which he produced in association with A. H. Woods, subsequently buying out Woods' interest, Carroll gives vent to the following explanation concerning the show's inability to attract the wide patronage he has looked forward to:

"Other theatrical interests of great power, tried to take the theatre away from me in order to house another attraction and every effort has been made to snuff out 'The Lady of the Lamp.' The ticket agencies were intimidated, my advertising limited, and my electric lights turned out—but still I hung on."

The "theatrical interests of great power" are construed by Broadway as none other than A. H. Woods, in whose Republic Theatre the "Lamp" show is being presented and who, it is known, has other attractions which he feels might appear to better advantage in the Republic Theatre at this time.

The advertisement, in full, is as follows:

"I am spending this money in the last hope that I may reach the really fine theatre-going public of New York. If I don't reach you, I shall, at least, know that I fired all of my ammunition before the ship went down."

"I am, perhaps, the youngest author and producer in New York, therefore, if I appear undignified, chalk it up to inexperience.

"I have written a successful play or two in the past, I have been ambitious, and I have saved my money; all with one single aim—to give to the theatre the finest plays I could."

"I believe that there are still some good, clean, sweet, wholesome, home-loving people left in the world whose hearts are not so callous that they cannot appreciate an evening's entertainment that doesn't have a Georgette Nightie, a folding bed, or a semi-nude woman occupying the centre of the stage."

"Holding this idea, I wrote and produced a play at the Republic Theatre—"THE LADY OF THE LAMP."

"My critics and comrades acclaimed it."

"I received hundreds of flattering letters, appreciative phone calls, and personal commendations of the artistic merit of this play."

"Ninety-nine out of a hundred have said it is great; that it is a beautiful love story; that it is a dramatic triumph, and that the finish of the second act is the most thrilling climax of the season."

"I had very little money to spend on advertising, I thought that this mouth-to-mouth publicity would make my business jump beyond the overhead expense and that my box office would say 'Success.'

"But it didn't!"

"THE LADY" has been rocking along for week. Just getting by—slightly—somewhat too slightly at times. But I hung on."

"Other theatrical interests, of great power, tried to take the theatre away from me, in order to house another attraction, and every effort has been made to snuff out 'THE LADY OF THE LAMP.' The ticket agencies were intimidated, my advertising limited, and my electric lights turned out—but still I hung on."

"Now for the object of this final splurge.

"I am rolling my last thousand dollars to make good. If I lose, you'll find me game and smiling. If I win, it will be because you have helped me."

"If you have seen 'THE LADY OF THE LAMP' and like it, won't you please urge some others to enjoy it also? If you haven't seen it, will you take a chance on my humble say-so—and come?"

"If you don't like it, I want to do a John Wanamaker and be the first theatrical manager in America to refund the money of any dissatisfied customer."

"I shall keep the box office open until after the play. I personally will be on hand and I shall repay promptly the price of every ticket to every displeased purchaser. This is a sincere and earnest expression of my faith in 'THE LADY OF THE LAMP,' and if I speak falsely all of my future statements to you may be judged accordingly."

"NOW WILL YOU COME?
"Yours faithfully,
"EARL CARROLL,
"Republic Theatre."

Earl Carroll made his bow as a producer with "The Lady of the Lamp," which opened at the Republic Theatre last August 17. Since that time, he has produced another play, "Daddy Dumplins," written jointly with George Barr McCutcheon, the novelist. The latter play, produced about two months ago, is still

playing on the road because of Carroll's inability to procure a theatre in which to house it here. And had he permitted certain "powerful theatrical interests" to acquire an interest in "Daddy Dumplins," it is said that the show would have been on Broadway a long time ago. But, instead, he has turned down various managerial offers to buy it, preferring to keep the play on the road despite the losses such a course entails, with the result that he is already behind about \$15,000 on that show.

His own managerial grit, which Broadway discussed even before the appearance of his advertisement last Sunday, and his refusal to submit to what he considers coercive methods on the part of the so-called theatrical powers, is evidenced by the fact that he has spent \$52,000 on "The Lady of the Lamp" and is willing to dump his "last \$1000" into the show so long as he feels it has a chance of going over.

Carroll's booking contract with A. H. Woods provides that the show remain at the Republic as long as its weekly receipts do not fall under \$8000. That the receipts have not fallen beyond the minimum figure set forth in the booking agreement is due, especially during the last four weeks, to the young producer's financial ability to make the receipts total \$8000 a week. Which means that he supplied the difference between what the show actually took in and what was required to make the receipts total \$8000 out of his own exchequer.

However, if "The Lady of the Lamp" fails to cast some light on the bright side of Carroll's ledger within the next three weeks, he stated early this week that he would close it and consider it a closed incident forever after.

Following the appearance of the special advertisement last Sunday, Carroll received scores of letters from theatregoers who, for the most part, offered him the most flattering sort of encouragement. Checks and money orders totaling more than \$500 were enclosed in many of the epistles, and one man, with an office in the financial district, whose name Carroll is not at liberty to divulge, has offered to back Carroll's judgment in "The Lady of the Lamp" to the extent of \$20,000. That is to say, the man is willing to raise a fund of \$20,000 which he will turn over to Carroll as a loan, taking no other security beyond Carroll's word to repay the money.

Another interesting letter of encouragement received by Carroll came from a writer and former newspaper man now living in Greenwich Village. The latter says he is willing at any time to organize a parade of Greenwich Villagers, led by a well known poet, who would march to the Republic Theatre some evening garbed in oriental costumes, "as slaves of the 'Lamp' which must not be snuffed out." This would have the effect, the writer suggests, of centering a great deal of attention on "The Lady of the Lamp," besides helping the play to gain some extra publicity. Both of the letter mentioned were read by a CLIPPER reporter early this week.

START KEITH TRENTON HOUSE

TRENTON, Oct. 27.—With the razing of several structures on West Street, the first step in the direction of erecting the new Keith Theatre in this city has begun.

HAD \$16,000 WEEK

SAN FRANCISCO, Oct. 30.—McIntyre and Heaths in "Hello Alexander" at the Curran Theatre played to \$16,000 on their first week with a very prosperous outlook for their second and final week.

KARYL NORMAN

The photograph on the front cover of this week's issue of the CLIPPER is that of Karyl Norman, the Creole Fashion Plate, who, this week, is headlining at the Palace Theater. Mr. Norman's progress in the show world has been rapid, he arriving in the class of headliners in less than two years. This season he is playing a two-week consecutive engagement in all New York Keith houses and is routed for the next three years.

ELECTION MATINEE BUSINESS OFF; NIGHT RECEIPTS BIG

Brokers Reap Harvest on Evening Tickets, Especially After Rain Starts, Managers Holding Back Pasteboards from Cut Rate Agencies Even on Weakest Attractions

Despite the fact that every theatre along Broadway was packed to capacity on Election Night, the matinee performance given at all of the first-class houses with the exception of Henry Miller's Theatre, where "Just Suppose" opened the night before, proved disappointing in point of business, except at those theatres where established hits are playing.

The business at night, however, was extraordinary at all the houses, so much so in fact that the managers consider this Election Night to have been the banner holiday of the season. That the managers expected a tremendous influx of patronage at the evening performances was evidenced by the fact that Joe Leblang, the cut-rate ticket man, did not receive a single ticket from any of the houses, including the very weakest shows, whereas, for the matinee, he sold tickets to the following:

"Little Miss Charity," at the Belmont; "Anne Ascends," Playhouse; "Opportunity," 48th St. Theatre; "Because of Helen," Punch and Judy; "Blue Bonnett," Princess; "The Storm," Manhattan Opera House; "The Outrageous Mrs. Palmer," 39th St. Theatre; "Bab," Park; "Three Live Ghosts," Nora Bayes; "The Guest of Honor," Broadhurst; "Kissing Time," Lyric; and "The Lady of the Lamp" at the Republic.

A further indication of the demand for seats at the box offices of all Broadway theatres was the fact that, even after some of the shows had played to comparatively bad business on the matinee performance they refused to send even small blocks of tickets for the evening over to Leblang's cut-rate agency, preferring to take a chance on selling out.

Thus, this election night was the first time this season, as indeed the first time in years, that no tickets whatsoever were to be found on sale at any of the cut-rate agencies. Another reason why the cut-rate agencies failed to obtain tickets for election night was because the regular ticket brokers, feeling there would be an extra heavy demand for seats, decided to put in an extra supply. And not only did the ticket brokers garner huge blocks of tickets for all parts of the various houses, but they also bought large blocks of tickets for those shows which ordinarily figure in the Leblang roster.

The result was that the brokers, for the most part, received huge premiums for the tickets they held. And, though the regular box office prices for tickets to the majority of the Broadway houses, were scaled to an average of \$3.50 top, exclusive of the war tax, very few of the choicer seats at any of the shows were sold by the brokers for less than \$5 each and, in many cases, people were glad to obtain tickets "at a price," which in no case was less than \$10.

Morris Gest, whose "Mecca" show at the Century played to \$11,800 on the day,

was himself a victim of the rush to obtain tickets for the evening performance. Enrico Caruso, the tenor, got into town early in the afternoon and called up Gest to greet him. The latter invited the tenor to see the "Mecca" performance in the evening, but Caruso explained that he would have to be accompanied by six other persons if he was to accept the invitation. Gest then explained that he would arrange to have them all seated in the orchestra, so Caruso accepted. But when Gest tried to obtain tickets for his own show at the box office of the Century he was informed that there wasn't a seat in the racks for the evening's performance. The result was that Gest had to call up at least five ticket brokers before he could obtain seats for Caruso and even then he got them "at a price."

About half past six it began to rain and forthwith there was a mad scramble to get tickets for shows. People that had intended to walk up and down Broadway all evening in order to watch the returns flashed from the various screens, were of necessity forced to seek shelter, with the result that not only were the various box offices besieged with mobs of people seeking tickets, but the brokers could have sold five times as many as they had already disposed of.

While none of the regular shows along Broadway gave an extra performance in the evening, the Palace, Columbia, Broadway, as indeed all of the Keith houses throughout the city, did, with the result that a large amount of cash accrued to these theatres that did. The Criterion, Rialto, Rivoli, Strand and Capitol theatres gave special midnight performances, and so great were the throngs that patronized them that each of the houses mentioned could easily have given an additional performance early Wednesday morning. The Capitol, being the largest motion pictures, garnered \$15,100 on the day.

The Palace played to \$3 top on the extra performance and not only was every seat sold, but every available inch of space in the back of the house was taken by standees, who paid \$1 each for the privilege.

As a matter of fact, not in years have so many people stood at performances in the Broadway houses as they did on election night. At the Globe, where Fred Stone is playing "Tip Top" and where the day's receipts totaled \$7,100, more than 250 people crowded the back of the orchestra floor to watch the performance. And if it were not for the stringent rules laid down by the Fire Department, at least 250 more standees might have been huddled in various parts of the house.

Other theatres that gave special midnight performances were Miner's Bronx Theatre, and Hurtig and Seaman's, in West 125th Street, both burlesque houses.

JOSE COLLINS MARRIES LORD

LONDON, Nov. 1.—Announcement is made of the marriage of Jose Collins, the musical comedy actress, and Alastair Robert Innes-Ker. The ceremony took place privately in London several days ago. The bridegroom is the brother of the Duke of Roxburghe, who in 1903 married May Goelet, daughter of Ogden Goelet.

Jose Collins was a former favorite at Daly's Theatre here, but was granted a leave of absence in 1913 to join the New York production of "The Merry Countess." She then became the prima donna of the Follies, and later was the star of the Winter Garden. She is the daughter of Lottie Collins, who gained considerable fame through the song "Ta-ra-boom-de-ay." Her father was a musical director, known to patrons of London music halls a generation ago.

STOLE THEATRE TICKETS

HARTFORD, Nov. 2.—Thomas Henderson, a colored man, twenty years old, who came here from Americus, Ga., and who was employed at Poli's Capitol Theatre as a lobby porter, was before Judge Alexander W. Creedon in the police court yesterday morning, charged with stealing admission tickets to the theatre of the value of \$100. Henderson when arrested, denied his guilt but yesterday morning before being arraigned before Judge Creedon he admitted his guilt to the police. The fact that the tickets had been stolen was disclosed to Manager James F. Clancy of the theatre by one of the employees.

CHILI BEAN

"AFGAR" IS OPENED

HARTFORD, Conn., Nov. 2.—"Afgar," with Alice Delysia and Lupino Lane, were all introduced to America last night at Parson's Theatre by Comstock and Gest. Engraved invitations were issued for the occasion.

Delysia comes here with a great European reputation and we predict that her advance reputation will be enhanced once the production settles on the great white way for the run which seems in store for it. The basis of this prediction is a number of attributes, one or more of which every star possesses—or thinks she possesses. First there is beauty, and so far as we could see Delysia is beautiful. She is not large, yet we could see a lot.

Then there is grace and Delysia is graceful; yes, even down to her little toes all decked out in soft scandals and black velvet ribbons and a little gem-studded toe ring.

Delysia is also graceful and has charm, that subtle, indescribable sine qua non, the "without which" that makes all the difference between the most wonderful marble in the world and even a passably wonderful being of flesh and blood. The naughty eyes that make Anna Held famous are also not lacking.

All of these the gods have given to Delysia, together with a fair voice which was not always functioning at its best Monday evening. So much for Delysia.

Then there is little Lupino Lane. He is almost as tiny as Marcel and just as droll. He is almost as guileless as Fred Stone and just as limber. Nothing funnier nor more versatile could well be done in the way of acrobatic dancing than his piece de resistance in the first act. It took a sharp pair of eyes to follow this diminutive wireless spark about the stage over and under and through and around every obstacle, human or inert, that lay about. If Mr. Lane chooses, he is a fixture in America.

Irving Beebe as the "Don Juan" was not altogether happily cast. Perhaps that could be said of any graceful and capable young man in the same role, and perhaps it is because his former work in musical comedy gave him opportunities so much wider for his really estimable talent in this line of work.

W. H. Rawlins as the "Lord Afgar" and Frances Cameron as "Isilda" were eminently satisfactory, Miss Cameron particularly so, for a voice of beauty which she lent to one or two charming songs.

All in all, this intimate extravaganza, as the program calls it, is a beautiful spectacle. But if we may suggest it, three things will make certain that much-hoped-for success on Broadway: swifter action, snappier lines and one or two really beautifully songs.

The piece is produced in this country by arrangement with Charles B. Cochran, who presented it at the London Pavilion. It is in two acts founded upon the French of Michel Carre and Andre Barde, by Fred Thompson and Norton David. Lyrics are by Douglas Furber and the music by Charles Euvillier. Staged by Frank Collins, from London. It also has a prologue, done by Guy Collins. Gowns are by Poiret.

Others in the cast besides those mentioned are: Paul Irving, Philip Sheridan, Glenn Gamble, Violet Blythe, Fay Evelyn, Jean Caselle, Jean Grey, Alyce Melzard, Clara Burton, Vera Ruby, Carolyn Reynolds, Lorette Lewis, Jacque Sage, Anna Miller, Billie Danscha, Jean Barnett, Betty Michaels, Olga Harting, Queenie Andrews, Olga Nezzia, Agnes D'Assia, Anna Fischer, Betty Squiers.

EDWARD SHELDON PARALYZED

CHICAGO, Nov. 1.—Edward Sheldon, the playwright, is confined to a local hospital as the result of an attack of paralysis which he suffered recently while on a visit to this city. It was stated at the hospital to-day that his condition showed marked improvement.

EMILY STEVENS BETTER

BALTIMORE, Oct. 31.—Miss Emily Stevens who two weeks ago was compelled to go to Stagney Hospital while playing an engagement here in "Foot Loose," left the hospital to-day, accompanied by a nurse.

"HERE AND THERE" HAS PEP

WASHINGTON, Nov. 2.—Pep is the principal ingredient of "Here and There," the musical revue which Ray Goetz opened at the Shubert-Belasco last evening. The show gets into high gear at the start, and clever comedy, tuneful music and a chorus of pretty girls keep things moving at a lively rate throughout.

Anna Wheaton has a prominent part in the production and her rendition of "The Baby Blues" was the song hit of the evening. There are plenty of other good musical numbers, however, among which "If It Wasn't for Girls," "Who's Who with You," "When the Company's Gone," "Hooch" and "Bamboola" deserve special mention.

Probably no one who went unprepared to the Belasco last evening ever expected to see Johnny Dooley cast as Aristophanes, but that is the role he plays in the prologue, which, placed in Athens some centuries ago, shows the origin of the first revue in the dissatisfaction of Croesus, the first tired business man, with a continuous diet of tragedy. Then comes a scene in the Piccadilly hat bazaar, featured by the creation of four or five wonderful hat models from the costumes of attractive ladies of the ensemble.

"Marriage a la Mode" is a stage adaptation by Arthur Wimperis of a clever little story. The following number, presenting the children's hour in a modern nursery, gives Johnny Dooley an excellent opportunity to display his talents as a tough kid, and Helen Broderick, as his sister, won the audience with her account of what happens at the Bullion home "when the company's gone."

The eternal triangle has its inning in the second act. First is presented the American idea of the triangle as it happens in England—a clever little sketch written by John Hastings Turner. The English idea of the eternal triangle in America follows, and it is some idea, to say the least. Johnny Dooley, as the husband, Anna Wheaton, as the wife, and Lester Crawford, as the lover, make a trio that is good, and the wife's "solid gold hat," is a matter to excite remark. James Montgomery Flagg deserves the credit for this.

The real estaters' wiles are demonstrated in the final numbers, and in the last scene on the rooftop, Johnny Dooley and Helen Broderick, as the husband and wife who try to build a midair bungalow, make the comedy hit of the show.

The show was written by Glen MacDonough and Goetz and staged by George Marion and Julian Alfred. Clifton Webb and Morris Harvey are featured in the advertisements of the show along with Anna Wheaton and Dooley, Harvey, it being explained, appearing by arrangement with C. B. Cochran, of London.

SHUBERT PLANS STRIKE SNAG

As a result of action of the Building Department in declaring that plans for the new theatre being built on the site of the former Central Park Riding Academy on Seventh Avenue between Fifty-eighth and Fifty-ninth streets, must be reviewed by the Board of Standards and Appeals, the Shuberts may be put to the trouble of changing the specifications. The fact that the theatre is already in course of construction would make it doubly inconvenient to change now.

The thing that may cause the change of plans, it was explained, is the sudden belief of the Building Department that the present proposed construction of the theatre runs counter to the new Zoning Law. For it seems that the theatre, being built on a T-shaped site, with entrances or exits on Seventh Avenue, Fifty-eighth and Fifty-ninth streets, is believed to be in the restricted residential zone. That is to say, the proposed arcade entrance on Fifty-ninth street has been construed by the Building Department to be part of the theatre and since Fifty-ninth street, within 200 feet west of Seventh avenue, is restricted to residences under the Zoning Law, the Building Department has sent the plans of the theatre to the Board having to do with the Zoning Law, for a decision.

VAUDEVILLE

ACT SHORTAGE NOW MUCH RELIEVED

MORE THAN CAN USE

The shortage of vaudeville material which existed a few weeks ago and which caused the investment of large sums of money in the framing of headline and near headline acts to fill bills, has now been turned into an overflow of desirable material. In fact, there is beginning to be a glut on the market of vaudeville acts. The situation, which was a few weeks ago causing no small amount of concern to the booking offices, has by a sequence of events been reversed, and now it is the actor and booking agent who are doing the worrying.

During the Summer months, there are a large number of big acts that lay off and, when the legitimate season begins, a good many of them are signed for Broadway and near Broadway revues. This season, a larger number than usual were signed and, when the vaudeville season opened, the bookers found that they were short headline and feature acts. In order to relieve the shortage, a considerable number of acts were imported from the West, Middle-West and South, which left those sections in a rather precarious condition. During the last month, however, a large number of the revues which had taken vaudeville people, closed, due to lack of proper booking or backing, and the vaudeville acts that had been signed for them found themselves out of work.

Also, during the past month, the "legitimate" has taken a slump and a number of acts that were booked for such shows are out of work as well as a number of stars or near stars who wish to go into vaudeville, resulting altogether in a general tightening up.

The result of all this changing, closing and switching has been a glutting of the bookings of all the circuits.

PAINTS MUSIC ON LEGS

SAN FRANCISCO, Cal., Oct. 30.—Jack Stratton put over a good publicity stunt this week to acquaint the general public with the fact that Viola Webber, with Anatol Friedland's "Music Land" act was in town. This is what happened.

Miss Webber walked into the St. Francis Hotel showing a pair of good looking legs painted a neat brown, with the music from "Springtime" painted on them. A large crowd collected in and around the hotel, causing quite a commotion. Needless to say, the local papers carried a column each on the story.

NEW CASHIER BEATS IT

NEW ORLEANS, Oct. 29.—Clayton Rice, eighteen-year-old youth employed as ticket seller at Loew's Crescent Theatre, Baronne near Common street, jumped his job Sunday night with \$240 of the theatre's money, according to charges filed against him by Manager Walter Kattman. According to Mr. Kattman, the youth jumped out through the negro ticket window at which he was employed while he (Mr. Kattman) had stepped on the outside to clear up the passageway for the outgoing patrons at the close of the performance ending at 9 o'clock.

BRILL BUILDING THREE

Sol Brill, owner of the Strand Theatre at Far Rockaway, has had plans drawn for the erection of three new theatres which will follow the present vaudeville and picture policy of his Rockaway house. One of the new houses will be in Jersey City, another in Greenpoint, while the third will be down on Eighth street in the Greenwich Village section.

CLAIM LANE & WHELEN BUSINESS

Whether or not Lane and Whelen have a right to the business of choking a girl and throwing her off-stage, is a question to be decided by the N. V. A. complaint board.

Chas. O'Donnell, of O'Donnell and Blair, has entered complaint against the former team, claiming the business in question as original. O'Donnell further claims that Lane and Whelen are also infringing upon him and his partner's act by pulling down portiers, getting their feet caught in stepladders, and performing the "hankerchief trick through the pants."

LOEW IN FRISCO

SAN FRANCISCO, Oct. 30.—Marcus Loew is here and has decided to begin work on the Union Square Theatre within the next thirty days, and has announced that the policy of the house will be two-a-day, showing high class vaudeville and motion pictures. The final decision to give two performances a day was not made until the arrival of Marcus Loew, after conferences with Ackerman and Harris.

JACK KLINE RETURNING

Jack Kline, agent, who, about five years ago, retired from the vaudeville field to enter the carnival booking game, is returning to vaudeville and is opening offices at 1431 Broadway under the firm name of Kline and Davis.

Kline has been identified with the vaudeville and carnival booking games for the last twelve or fourteen years.

SEEKING NAT BURNS

The Rosar Sisters, who recently closed their vaudeville act, have asked the N. V. A. to locate their business partner and representative, Nat Burns, who, they claim, has in his possession a drop in which the complainants own a half interest, also display photographs and music belonging to the act.

STOLEN MONEY RETURNED

CHICAGO, Ill., Nov. 1.—Foster and Peggy, a vaudeville act, reported to the police last week that they had been held up and robbed of a considerable amount of money, in the form of U. S. money orders. The money, however, is reported to have been returned to them through the mails at the Windsor Theatre.

ROBBINS GETS THREE MORE

John A. Robbins has secured the bookings of three more theatres, the Family, Shamokin, Pa., where he will book four acts on split weeks, The Strand, Portchester, N. Y., where he will play four act split weeks and the Cornell, Rome, N. Y., where he will play four acts split weeks.

KILBANE ACT OPENS

WHEELING, W. Va., Oct. 20.—Johnny Kilbane, the featherweight boxing champion, opened at the Victoria this week in a new act, entailing a boxing exhibition, songs and dances. He is assisted by a company of three and does very well.

FERRY GOING TO AUSTRALIA

SAN FRANCISCO, Oct. 28.—Ferry the Frog has received a contract to play the Fuller Australian Circuit, and is scheduled to leave San Francisco, November 23, on the steamer Sonoma. This will be Ferry's third trip to the Antipodes.

LEW WELCH CANCELS

SAN FRANCISCO, Oct. 30.—Lew Welch, playing the Pantages Circuit, cancelled his time here before he played the Frisco house. It is rumored he was displeased with his routing.

JESSEL'S REVUE HAS ROUTE

George Jessel's Revue has been routed over the Orpheum time, opening December 26, at the Majestic Theatre, Chicago.

BECK TO HAVE ANOTHER HOUSE IN CHICAGO

DUPLICATE OF STATE LAKE

CHICAGO, Ill., Nov. 1.—A report to the effect that Martin Beck, head of the Orpheum Circuit, is drawing plans for the erection of a new theatre in the heart of the loop district, gained prominence here last week. The new house is to be built along the plan of the State Lake, which, since its opening a year or more ago has played to capacity business.

The reported new theatre is one of eight now in the course of construction or contemplated in the heart of the loop district, and will be the only one devoted to vaudeville. The exact location has not been divulged, but it is expected that it will be in a place of prominence similar to that of the State Lake.

Bids totaling approximately \$1,500,000 for the construction of the Junior Orpheum, San Francisco, will be opened this week and will be awarded at once, according to the announcement made by Martin Beck, who is in Frisco accompanied by Mort Singer. Announcement was also made that a site for a new Orpheum would be selected in Oakland.

After finishing their work in San Francisco, Beck and Singer will go to Portland to find a site for a Junior Orpheum in that city. While in Kansas City they signed a contract for a Junior Orpheum there.

Six months ago, the construction of a string of Junior Orpheum Theatres was undertaken by Martin Beck as part of the policy of expansion. All of these theatres, numbering about fifteen, were to be run on the same policy as the State Lake, that is, continuous vaudeville and pictures, commencing at 11 o'clock in the morning and running through till eleven at night. In order to test the popularity of the scheme, the policy was inaugurated in most of the Orpheum theatres along the circuit, as the Summer policy, and the houses reported greater business than they had done during the height of the Winter season.

CENTRALIZE ORPHEUM PUBLICITY

OAKLAND, Cal., Oct. 28.—The Orpheum theatres of California have put in use a new system for handling publicity and advertising. Instead of having publicity men at each of the theaters in San Francisco, Oakland, Sacramento and Fresno, a department of publicity for these theaters has been established with offices in San Francisco. Jack Stratton, publicity man for the San Francisco Theatre, is in charge of the office and is assisted by Jack Burroughs, formerly on the staff of the San Francisco Call.

WANT GAGS ABOUT FATHER

That the Dancing La Varres have lifted two of their best gags, is the complaint of Zuhn and Breis to the N. V. A. The gags in question are: "Father couldn't buy enough lard to grease the hinges of your grandmothers' specs," and "Father is so narrow minded he can look through a key hole with both eyes at the same time."

WELLMAN ACT BOOKED

"An Actor's Wife," featuring Emily Ann Wellman, has been booked solid until May over the Orpheum time, opening at the Orpheum Theatre, Duluth, November 14.

LOEW NAMES OTTAWA MANAGER

H. Stanley of Loew's Delancy Street Theatre, New York, has been appointed manager of Loew's, Ottawa, Ont., to open next Monday, November 8, 1920.

YOUNG OUT AND IN AGAIN

CHICAGO, Ill., Nov. 1.—Ernie Young, holding a franchise on the floors of the Western Vaudeville Managers' Association and the Keith Western Circuit, was barred from the floors of these circuits last Wednesday and Thursday, until charges placed against him could be investigated.

Young, it was charged, was acting as a "ten percenter," with full privileges, and was also endeavoring to secure houses booked by the very circuit with which he was doing business.

John J. Nash, business manager of the W. V. M. A., called Young on the "carpet" for an explanation, but he must have satisfied the executive that he had nothing to do with the matter, for the disbarment against him was lifted and he and his booking staff were again permitted to do business.

The trouble started thus: For months Young had booked Al Tierney's cabaret. He was reported to have "double crossed" Tierney, but, whether he did or not, he lost the bookings of the place, which were shifted to Morris S. Silver, also of the W. V. M. A. Later, a letter was sent to Tierney signed by a Mr. Kane, asking for the bookings of the place and mentioning the name of Ernie Young. The letter was given over to Silver, who, in turn, carried it to Nash.

Young, when called upon, explained that Kane was a member of the First National Booking Offices which had leased part of the Young offices, but emphatically denied that he had anything to do with the business of The First National, a statement contrary to the general impression up to this time. Max Halperin, Young's man, was on the floor again on Friday, and, evidently, the matter is all settled.

CABARETS LOSE LICENSES

CHICAGO, Ill., Nov. 1.—The amusement licenses of Ike Bloom's "Midnight Follies" and Colisimo's restaurant were revoked on Wednesday of last week and both places were immediately ordered closed.

While city officials emphatically state that they will not permit the places to open again, there comes a report that Bloom will be permitted to do so.

TRYING DRAMATIC STOCKS

LONDON, Ont., Oct. 29.—William Crew, of the vaudeville team of Crew and Pates, has leased the Majestic Theatre, here, where he and Wm. Powers will install a dramatic stock company, starting November 8. The opening play will be "Within the Law." Others in the company will be Gwendoline Pates, Marjory and Geo. Dill.

STAINBACK IN CHARGE

MEMPHIS, Tenn., Oct. 30.—Benj. M. Stainback has been placed in charge of all Loew's local theatres. W. A. Finney, formerly manager of the Garrick Theatre, St. Louis, is now manager of the State Theatre here and A. B. Morrison has assumed the management of the Lyceum Theatre, now being renovated, opening October 24.

KEITH'S PHILLY CELEBRATING

PHILADELPHIA, Pa., Nov. 1.—In celebration of the eighteenth anniversary of the opening of B. F. Keith's Theatre, during the week of November 7, a bill of feature attractions will be presented, including Eddie Leonard, Eduardo and Elisha Cansino and others.

ILLNESS CAUSES CANCELLATION

Baldwin and Sheldon, a two man team, was forced to cancel three weeks booking on account of Baldwin's being taken ill and going to a hospital for an operation. This is the first lay off they have had since the team was formed 20 months ago.

BALL PLAYER IN ACT

Al Mamaux, who pitched for the Brooklyn Ball Club the past season has joined Jimmy Rule, the songwriter. They opened on the Keith Circuit Nov. 2.

VAUDEVILLE

PALACE

Johnny Muldoon, Pearl Franklin and Lew Rose opened this week's show and sent it away in rapid fire style. Considering the material on hand, this week's bill is excellently arranged, for nearly every act was made up of singing and dancing. Muldoon and Miss Franklin did some clever dancing and Rose delivered his numbers well. A mistake was made in allowing Rose to sing two numbers in succession and then have Muldoon do two dances in succession. They should be divided. Four bows were taken to considerable applause.

The Exposition Jubilee Four, an aggregation of colored singers attired in various colored dress suits of brilliant hue, held second position. They sing well together and have some good special arrangements of folk songs. But their published numbers could be picked with better taste. They did rather well, but the applause that greeted them was meagre in comparison to other receptions they have been accorded on other bills.

Gladys Clark and Henry Bergman were given an ovation when they came on stage and proceeded immediately to clean up a good sized hit. Their work was appreciated by the audience, which recognized their ability and that of their assistants. The act is a pleasant morsel of entertainment, combining song, dance, mirth and melody. The popular pair display more enthusiasm and their personalities function better each performance. The Crisp Sisters dance well together, look attractive and wear some pretty costumes. Lou Handman, at the piano, does his little bit very acceptably. They took seven bows, declining an encore.

Bernard and Towns were on fourth and, had it not been for Bernard's work, would have failed miserably. It is peculiar, but Bernard did a corking good act with Jack Duffy and Towns formerly did a clever single. But the material employed in this act misses fire. Felix Bernard's playing and dancing, combined with a likeable personality, put the turn over. Some real snappy numbers would benefit them, we believe. They would do well to get some special comedy numbers written. They have ability, but it is not properly employed.

Armand Kaliz, in his new offering, has a wonderfully staged production. The turn shows the results of a man's following the road of pleasure and ease, instead of the road of hard work and helpfulness. Some allegorical bits are well staged and capably handled. The reception accorded the act was very hearty and well deserved.

After intermission, the Lee children, Jane and Katherine, scored the first of the two big hits registered on this bill. The children are as clever as ever, in fact more and more each day do they show signs of unusual promise. They did their entire act, including the encore bit and took several extra bows.

To Karyl Norman, "the Creole Fashion Plate," went the real honors of the day. This boy is an artist in the true sense of the word. See new acts.

Lydell and Macy, next to closing, encountered a difficult problem, for the reasons that they followed so great a hit as Norman proved to be and many people had already started to go out. The door of their set also refused to work and almost ruined their act. However, they got going strong and held them nicely, scoring their usual hit. Their material is clever and their characterizations good.

The Czigane Troupe, going on at seven minutes after five and getting away to a slow start, with a house that was rapidly emptying, scored a hit, nevertheless. They offered eight minutes of fast, snappy Gypsy dancing, or "hock" dancing as it is commonly called. They exhibited skill, speed and grace combined and should have been given a better chance to show their wares.

S. K.

VAUDEVILLE BILLS

(Continued on Page 10)

ROYAL

Louise and Mitchell, billed as the Belgian Wonders, opened an exceptionally good bill with a novelty hand-balancing act that hit the audience just right. The antics of Miss Louise are funny and her amazing skill and strength justify her in billing herself as a wonder. Their act is a novelty among acts of its kind, Miss Louise displaying unusual versatility.

The Jack Hughes Duo, holding second spot in place of Ed Morton, who did not appear, proved an entirely acceptable substitute. This couple does as good a musical turn as it has been our good fortune to catch in a long time. Hughes is as capable an artist as he is versatile. The act, however, is just a bit too long and both musicians seem extremely tired in the closing number. They could easily afford to dispense with the cornet opening, as it is neither particularly effective nor in any way necessary to the success of their efforts.

Greeted with a round of applause that showed how well liked he must be in this house, Leon Stanton and Company presented a humorous little sketch entitled "Money and Matrimony." It contains some unusually clever lines, but depends mainly on the rube impersonation of Stanton to get it over. The plot is very slender, indeed, and deals with the necessity of an old man, a Civil War veteran, to marry his ancient but maidenly housekeeper, Nancy, to fulfill the requirements of the peculiar will left by his old captain. The woman who plays Nancy is very well suited to the part of a gushing spinster and helps out some of the situations with a fine appreciation of farce.

The singing comedienne, Edith Clifford, sang a few specialty numbers very entertainingly, her Yiddish song winning thunderous applause from an audience that could well appreciate the faithfulness to reality of her performance. For an encore she sang a little ballad burlesque, which drew her several more bows.

The Four Marx Brothers, their traditional scenery, their usual gags and tomfoolery, were a noisy stampede from the word "go."

After "Topics of the Day," Bert Errol opened the second half of the bill with his "Tetrazzini voice" and a wardrobe of bizarre gowns. I heard several ladies admiring his back, of which there is a great deal. In a serious moment, he sang "Japanese Sandman" very prettily. He scored so heavily that he felt it incumbent on his gratitude to introduce his dainty wife. And he could have chosen a worse encore.

Jessie Brown and Effie Weston injected plenty of kick into their "terpsichorean cocktail," staged by Donald Kerr. Their dancing is a revelation and they do a little virtuoso kicking that is bound to arouse quick and spontaneous enthusiasm anywhere. Their solo dances were both novel and sparkling, with brilliant and often extremely difficult steps. Miss Brown's singing of "Come and play with me," is, however, one of the bright spots of the act.

Dave Dryer, at the piano, stalled and imitated a pianola—both very successfully. Tom Patricola clowned contagiously and, with Adelaide Mason, danced his way into as noisy a reception as the performance experienced. His eccentric jiggling brought a storm of applause, while his mirthful buffoonery kept the audience in one long, continuous laugh. His business with the mandolin was especially catching and the team bowed almost into the next act.

"Circus Day in Toyland," presented by Mme. Jewell and her mannikins, closed the show and managed to hold the house surprisingly well. J. H. H.

RIVERSIDE

Burt and Florence Mayo in a well put on trapeze act opened the show and in spite of the fact that but a small portion of the big audience which afterwards filled the house, had arrived at the beginning of their act, did excellently.

Hendricks and Stone, two men in evening dress, held the second spot nicely with some songs and stories. The singing, especially that of the straight man in the act, is good and that is the feature of the offering. Stone works as a drunk throughout the act and most of the gags are of the saloon, booze, and where to get it. The scarcity of whiskey and its price is fast taking the laughs out of the old time sure fire saloon gags and that is what happened to a number of the Hendricks and Stone jokes.

Beth Berri, a blonde miss from the west showed a new dancing act in which she is supported by Jay Velie and Paul O'Neil. The act is well staged and costumed and in it is some of the best music heard in dancing acts in many a day. Miss Berri has ability and is a dancer of considerable style and grace but suffers in comparison with a number of the dancing acts which have preceded her at this theatre. Her two assistants are clever and help greatly in holding the interest during the time she is making her costume changes.

Al. and Fanny Stedman in their familiar "Pianocapers" scored their usual hit. The act, a collection of laughing bits in which each attempts to outdo the other, has been seen so many times in the local houses that it is familiar to almost every vaudeville patron, yet for some reason seems never to tire or lose its laugh provoking qualities.

Vera Gordon, making her vaudeville debut after her big success in the motion picture "Humoresque," scored the big applause hit of the first part in "Lullaby," a sketch which gives her full opportunity to display her histrionic ability. The playlet founded on the mother love theme, is not a particularly strong vehicle, yet Miss Gordon is such a fine actress that she carries it along with scarcely a moment in which the interest lags. It deals with the story of a woman whose child had been taken from her when it was but a baby and the reunion years afterward. The discovery that the boy is her child is made but an instant before an officer arrives to arrest him as a dangerous criminal. The act runs a little long and a little cutting in the lines would help it greatly.

After "Topics of the Day," Sybil Vane, the prima donna, scored a great hit in a repertoire of classic and popular selections ending with a medley of old song successes. Miss Vane's voice, clear, well placed and handled with fine intelligence, seems to be even better than when she sang at this theatre a year or more ago and the audience could not get enough of her. Leon Domque, the pianist, furnished her accompaniments. He is a musician of attainments, he plays excellently and scored an individual hit in his solo number.

Dugan and Raymond were as amusing as ever in the "Ace in the Hole" act, which has, however, been seen many times before. The clever couple make the most of the act and get every possible laugh out of its lines and situations.

Santy and Norton on next to closing found the spot a hard one, for songs almost without number had been sung before them. They worked hard, however, and finished with a good sized hit to their credit.

Johannes Josefsson and company closed the show in a novelty athletic act in which feats of strength, wrestling and self defence tricks were shown. A number of striking feats were performed, especially the one which closes the act wherein he unarmed defends himself against three men and defeats them all. The act held the audience in until the finish.

W. V.

CHILI BEAN

VAUDEVILLE

COLONIAL

Laura and Billy Dwyer, opening the show with a rapid fire dance act, did remarkably well considering the position and a certain attitude of "show me" on the part of the audience. They open with a novelty East Indian back-to-back dance, followed by a single dance by Billy, including some difficult cuts, a solo dance by Laura, a sand dance by Billy and a double novelty waltz used for a closer. They work snappily, make a classy appearance, their act is nicely set and exceptionally well costumed. El Cota, xylophonist, was on in the number two spot and, although he did well, was no show stopper. He offers a routine of musical numbers, interspersed with comedy getting many laughs.

Wilfred Clarke and Company, the latter including Grace Menken, and a male assistant who does very little, offered a quiet comedy skit called "Start Something," which amused. There are a few points in the act that require delicate handling and these are just saved from being over the line by Clarke's clever style of putting them across. The story of the turn is woven about an easy going husband and his self willed, though companionable, wife. It tells of an incident in their married life which results in a happy understanding. Wifey is not satisfied with hubby's passive attitude towards all things and seeks to make him show his "pep, go and snap." He shows it, much to her amusement and his bewilderment. In the end she wins, however.

Miss Menken appeared for a few moments in daring but charming negligee poses, which served to display her amply proportioned and shapely figure. Clarke did his usual clever work and scored a hit.

Fallon and Shirley, in number four, cleaned up a laughing hit, due in large part to the nut antics of Fallon. Their material is very bright in spots and several old bits have been revamped to bring them up to date. Miss Shirley put over a song and dance number nicely and played straight acceptably.

Eddie Leonard, dean of vaudeville black-face comedians, who shared headline honors with The Ford Sisters and Clark and Hamilton closed the first portion.

After intermission, the Ford Sisters presented their superb dancing turn, assisted by their orchestra of five, who proved to be exceptional musicians. The girls are doing the same act as when seen by the writer on several previous occasions, and, although they worked as hard as ever, their reward was in no way in accord with their merit or efforts. They were slow in starting, but wound up strong, taking several bows. They deserved to have done better, in fact they always have done better. Perhaps the short space of time that has elapsed since last they played here affected their showing.

Clark and Hamilton, with Flavia Arcaro, is the billing of the next act. The offering is thus billed in order to retain the name under which it became famous. Miss Arcaro playing the part formerly played by Miss Hamilton. The bits are the same as Clark has always done, save for the elimination of the winter scene and the substitution of an operatic burlesque. Clark is as funny as ever and Miss Arcaro, who recently closed as leading woman of "The Magic Melody," makes an excellent foil for his antics. They were the laughing hit of the show.

The El Bart Brothers, a strong man act, billed as "Two Remarkable and Graceful Athletes," do not belie their billing. Both are small men, but wonderfully well developed and work with an ease and grace that is more than pleasing. They have a sure fire routine of slow lifts and balances that they work very well and one of them gives a remarkable display of muscular development and displacement. They held their audiences very well and scored a good sized hit in the difficult closing position, after having gone on late.

S. X.

SHOW REVIEWS

ALHAMBRA

The Randalls opened the show with their sharp shooting act, their ability with rifles meeting with the approval of the audience.

The Follis Girls, Hazel and Vivian, have an entertaining little singing and dancing skit, most of the numbers being presented in an effective manner. Both are nimble steppers and sing fairly well, while they are to be credited with getting away from mere routine. One bit in which one of the girls poses as a burglar, whose intention is not to crack a safe but to hold up the audience for applause, succeeded in her desire. The other Miss gets in on the hold-up game after she has exhibited her prowess at dancing.

William Lampe and Company, in a playlet dealing with one of the phases of a private dining room in a so-called fashionable restaurant, went over well. The act is reviewed in detail under "New Acts and Reappearances."

Tony Martin and Harry Goodwin, in a comedy turn interspersed with songs, succeeded in winning a number of laughs and, at the close of their act, had to respond with an encore. Martin handles the comedy, representing an Italian musician. Soon after the beginning of the act, while Goodwin is singing, he is interrupted by an argument in the orchestra pit. One of the participants is Martin. Some talk between him and Goodwin ensues and he is then invited to come up on the stage. His piano playing struck the fancy of the audience, as did his misinterpretations of Goodwin's remarks.

Nonette carried away the honors of the first half of the bill, the applause being so insistent that it seemed the clever violinist could not get off, even after responding with an encore. "Dear Old Pal" served as the encore and proved the most effective number of the act. Her vocalization met with appreciation, but it was her inimitable manner of playing the violin that made her such a forceful hit.

Fay Marbe, the musical and picture star, also succeeded in registering in the hit column and won her way into the affections of her auditors as soon as she came on. A striking personality has Miss Marbe, which, combined with her good looks, singing and dancing, insures her success. Her kissing number was well rendered, while a Spanish bit was also effective. Miss Marbe was just bubbling over with "pep" and when the applause showed no signs of cessation at the close of her turn, came right out to the footlights and told her appreciative hearers that she loved each and every one of them. Which fact also showed that she's gifted with blarney in addition to her other attributes.

Valeska Suratt was the third female of the species to go over to an emphatic hit, her underworld playlet, "Scarlet" resulting in approximately a dozen bows. The playlet has been reviewed here before and entails a number of meaty lines, but the popularity of Miss Suratt was a vital factor in its meeting with such enthusiasm. John MacFarlane, as the young scion of wealth who, in an effort to win the vivacious and charming cabaret singer, poses as a gunman, handled his part capably. His caveman methods of winning the affections of Miss Suratt kept the comedy at a high ebb. Jack Hayden and three others, unbilled, helped make up a good supporting cast.

Miller and Mack, although they followed three outstanding hits, could not be denied and before they went off had the audience in a scream. Their burlesque dance for a close is a knockout for comedy purposes, and they went over to three bows.

Felix and Fisher in some gymnastic feats and comedy held, most of the audience in and closed to a good hand. J. Mc.

HAMILTON

The Valentines, in a unique trapeze act, opened the show before the house was filled and met with only fair success. With the exception of one stunt, their work is both commonplace and mediocre.

Ryan and Bronson followed with a bright, snappy pianologue, which was the forerunner of one of the most dazzling and artistic bills ever presented around these parts. Both of these boys have pleasing personalities and the knack of putting their offering over with a bang. They took a raft of bows and finished up with a clever parody for an encore.

Joseph E. Howard's new edition of his "Chin Toy" revue stopped the show. His set, representing an artist's studio in Paris, is most magnificently appointed with oriental tapestries, rich hangings and silks that look great from the front. Their lavish beauty confounds the senses like some heavy opiate, while the daring, ingenious designs of the gowns worn caused many a lady in the audience long, luxurious sigh. The singing and dancing of Chong and Lucy Moy afforded some entertainment of an unusual sort and the house seemed to go wild about them. The mimic song, rendered very skillfully by Jack King, was also a hit. The greatest hit of them all, however, was Howard himself, and he sang any number of encores, using some of his well known compositions exclusively, much to the delight of the clamoring audience.

The girls wore their gowns well, sang nicely and in every way met with the requirements made by the quality of the other performers.

Charles and Madeline Dunbar kept up the excellent work with their clever bit, which they rightly call "animalfunology." Both are consummate masters of this science. Their imitation of a couple of cats making love didn't quite stop the show, but it certainly handed it a terrific jolt. They took any number of bows.

The audience was well nigh fatigued with its vigorous exertions in the previous half hour, when Hyams and McIntire presented a charming little playlet, "May-bloom," by Frank Stammers. Their acting was delightful and delicately humorous at all times and the audience showed its appreciation of their efforts.

Harry and Anna Seymour opened the second half of the bill with a wholesome mixture of singing, dancing and sprightly dialogue. Their act is always sure-fire because both members of the team go about their work with a spontaneity which their audience catches almost from the moment they come on stage.

It is almost superfluous to say any more about Adelaide and Hughes. If they are not the millenium in vaudeville dancing teams they are at any rate as close to it as human frailty can possibly come.

Joe Browning's "timely sermon," coupled with his wide, toothless smile, won instant popularity, although his act differs very little, essentially, from what it always has been, as long as we can remember. He went over very nicely and took his usual encore.

Bessye Clifford, in an artistic posing act in which she works in conjunction with lantern slides, arranged to make a setting for her figure on the screen before which she stands, closed the show and held the already much entertained audience by the sheer attractiveness of her offering.

J. H. H.

LOEW'S OTTAWA NEAR READY

OTTAWA, Oct. 28.—The new Loew Theatre in this city will be formally opened on November 8. Marcus Loew is enroute from California to be present at the inaugural ceremony in which several film stars will take part.

N. V. A. DRIVE PLANS SET

Plans for the first intensive membership drive of the National Vaudeville Artistes, Inc., have been completed. The dates of the drive, nationwide in scope, are November 15 to December 15. It is hoped during these four weeks to enlist thousands of new members.

As an added incentive to the women members of the organization who will participate in the drive, five jewelry prizes valued at more than \$5,000 have been offered. They consist of a platinum, diamond and sapphire set bracelet; a half hoop platinum ring set with five diamonds; a platinum lavalliere set with diamonds and pearls; a gold brooch set with pearls and diamonds and a fifteen-jewel oblong wrist watch.

Regardless of whether or not they are members of the V. P. M. A., the managers of more than seven hundred vaudeville houses in the United States and Canada have been asked to help in the drive. They have been supplied with literature, one-sheets, application blanks and other supplies for distribution to artistes.

A committee, including the following, has been named to direct the activities of the drive: C. H. O'Donnell, Pat Rooney, Harry Cooper, J. C. Nugent, Lou Hall, Francis Renault, Owen McGivney, Joe Cook, Herschel Henlere, Julia Nash, Porter J. White, J. Frances Dooley, Marie Nordstrom, Karyl Norman, Taylor Granville, Wellington Cross, Bert Errol, James B. Donovan, Ernest George Stanton, Val Stanton, Robert T. Hanies, Sarah Padden, Sam Williams, Jimmy Lucas, Joe E. Brown, W. F. Young, Charles N. Wheller, Kate Elimore, Eddie Leonard, Bob Hall, Harry Holdman, Ruth Roye, Joe Daniels, John A. Philbrick, Boyce Coombe, Peggy Dale Whiffen, Victor Moore, Tom Brown, Hugh Herbert, Harry De Vine, Alice Thornton and Grace Nelson.

"BLINKY" WOODS A SUICIDE

BOSTON, Oct. 31.—Arthur L. Woods, long a friend to many players appearing at Boston theatres, committed suicide yesterday by hanging himself in a private hospital here and was buried in Mt. Auburn Cemetery.

Woods, known as "Blinky," was known to many players a few years ago because of his almost nightly appearance in the front row at performances of musical comedies and for his predilections for entertaining chorus girls afterward.

NEW HOUSE OPENS

SAN FRANCISCO, Oct. 28.—The new Lyceum Theatre, with a seating capacity of 1,750, opened last week as a vaudeville and motion picture theatre. In addition to the feature pictures, the vaudeville acts included Adolpho, accordionist, Fay Caranza, dramatic soprano, and Charles Moser, "The Boy Caruso." E. Claudio has been engaged as orchestra director and H. G. Hoffman, organist.

SPRINGFIELD HOUSE RE-OPENING

CHICAGO, Ill., Nov. 1.—The local offices of the Gus Sun circuit announces that the Fairbanks Theatre, Springfield, Ohio, damaged considerably a few weeks ago by fire, is nearly rebuilt and will open within the next two weeks with Sun vaudeville.

DES MOINES HOUSE BURNS

CHICAGO, Ill., Nov. 1.—The Majestic Theatre, Des Moines, Ia., was badly damaged by fire late last week and cancelled bookings for the next two weeks in order that the house could be repaired and re-decorated. It is booked by the W. V. M. A.

PICTURE STAR IN VAUDEVILLE

Ed. J. Lamber, formerly a comedian with the Universal Film Company, has gone into vaudeville doing a new double act with Joe Phillips, formerly of Phillips and Galdea. They are under the management of Rose and Curtis.

VAUDEVILLE

VICTORIA

(Last Half)

The Richards, shadowgraph experts, opened the show with an exhibition of their art. Their shadows are well made and vary in large degree. The incidental chatter is entertaining and relieves the monotony that so easily becomes a part of such acts. The audience, a large one which filled every nook and corner of the theatre, was favorably impressed with their work.

Gordon and Gordon, two men, in a singing, talking, dancing and contortionist act, on in number two, were a young riot. These boys, who have entertained in all parts of the world, with their offering, are among the best acts of this kind to be seen around here, for few contortionists are as versatile as they. Why they are not on the big time is a mystery, for they should be. They were a huge hit.

The Black and White Revue, a minstrel act that seems to have been monopolized by the Neilson Girls, for every time a number was announced another Neilson was brought forward, was the third number on the program. The success of this act depends to a large measure upon the little girl announced as "The Girl on Her Toes." Not only does she sing well, but her dancing was the hit of the act, and, outside of the vocal numbers, the only hit. The comedy of the turn is average. The little girl dancing sends the act over for a big hit and its success is her personal victory.

William Sisto, the Italian Statesman, was number four. He has a line of topical talk that is very amusing in places and handles it for the best possible results, which, at this house, were very satisfactory, although some of the references made by him to certain subjects were unproductive of the required laughter. He did very nicely, keeping up the steady pace he set at the beginning and following evenly in the footsteps of his predecessor. His big hit came when he started playing his harmonicas, playing everything from a baby harmonica to a large bell harmonica specially constructed. He played as many as six and seven in one bit during his act. He was a hit.

Calvert and Shayne started out nicely enough, harmonizing effectively as they walked on stage. They make a classy appearance, attired in white flannel trousers with blue and brown coats, respectively. After their second number, they fell. They started in to sing "hokum" songs, which in themselves are well enough, but some of the lines, especially several of the Jewish references, were uncalled for and did not even draw the expected laugh. These boys are foolish to continue at the pace they are setting. There are so many numbers that would give them a chance for harmony and comedy effects as well, and they could obtain the latter without being vulgar, and over energetic. The dancing bit at the finish was applauded, but did not send them over as strong as they evidently expected. They have the goods, but as yet, have not realized their value.

Bert Lytell, in "The Price of Redemption," was the feature. S. K.

HARLEM OPERA HOUSE

(Last Half)

Raylites, a unique bit of rapid daubing, made life-like by a novel method of illumination, opened the show. The introduction of a comely miss at the very end of the act is something of a mystery. It would add to the present ability of the act if she were kept on stage, if only to adjust the parchment on which the artist works.

Sophie and Harvey Everett offer a nonsensical hodge-podge, which opens with a very phony drop to represent the Garden of Eden. To do them justice, it must be said that their gags, to wit, "good—good for nothing" and "gambling with a par-a-dise," are in harmony with the set. The act closes with a nut impression of 1920. The female member of the cast might well refrain from dancing. This act will do better outside than it will in New York.

John Philbrick and Company held the third spot with a fairly entertaining skit in which a wandering husband is suddenly reminded of his "best little wife in the world," by the title of a book he picks up. The company, in this case, is a tall statuesque blonde, who sings a published number effectively. The act is a bit too long, but its surprise finish just about gets it over. Some lines that Ed. Wynn used in "Sometime" are unsuccessfully attempted and can be omitted to the advantage of the act.

Sonia Meroff, in character songs and impersonations, got off to a poor start, but ended with a bang. She can improve her act by leaving out her imitation of Al Jolson. You've got to be almost as good as Al to mimic him.

Milt Collins went big with his Hebrew political monologue. He has livened up his old line with up-to-the-minute gags, but hangs onto a few suggestive lines that would count against him in a better house.

Jewells Mannikins, cleverly manipulated, closed the vaudeville performance and held the audience very well. J. H. H.

SHOW REVIEWS

PROCTOR'S 23RD ST.

(Last Half)

Péppino and Perry put the audience into a receptive mood with a musical turn. Both are fairly good accordion players, while one of the team also showed up well with the violin, winning a hand with a solo. Some talk followed by a medley of syncopated airs, sent them off to a good round of applause.

Barrows and Sterling, two blackface comedians, had the patrons laughing as soon as one of the team entered, propelling a wheelbarrow upon which was a laundry basket. This chap was garbed as a woman, while his partner represents a good-for-nothing husband troubled with flat and calloused feet and a disposition to shun work in any form.

Trovello, a ventriloquist, has an enter-taining offering in which he is assisted by a young woman. One of the dummies used is supposed to be an aviator who has been accidentally shot and seeks first aid at a country inn. A rather witty dialogue ensues after which a woman whose automobile has acted contrary enters. Another dummy representing her baby son is used to advantage by the ventriloquist who closes the act by throwing his voice in song.

Emma Stephens radiates good cheer and her songs, well selected, were put over to enthusiastic applause. She also scored with two song recitations in which she acted as her own accompanist at the piano.

W. H. St. James, assisted by a young man and a young woman, won chuckles throughout his rural comedy sketch. St. James, as a village lawyer, is called upon to settle a young couple's quarrel. Both husband and wife seek a divorce and each one individually selects the old lawyer as counsel. In bringing about a reconciliation St. James kept the audience in constant laughter.

Meyers, Burns and O'Brien exude "pep" and, after dashing in, lose little time in winning over the audience.

Charles Althoff, with his yokel yarns and his Reuben impressions had the auditors in a gale of laughter and scored one of the hits of the bill.

Virginia Fissinger, assisted by two young men, brought the bill to a close. J. Mc.

PROCTOR'S 125TH ST.

(Last Half)

George and May Lefevre opened the show nicely. They do an unpretentious dancing act in which their neatness gets them over more than anything else. The man's novelty number is done cleverly and was very well received.

The Dixie Four, in the second spot, swept the house off its feet. The pep and enthusiasm of these colored boys is as contagious as a cold on a Bronx Express at 6 P. M. They sang a couple of published and special numbers with plenty of harmony, enough, at any rate, to make the audience want more. They closed with some first-class stepping that had the house in an uproar and took enough bows to make the reviewer dizzy.

In a difficult position, it being immediately after a riot, Archer and Belford scored a hit with their little sketch. Archer's pantomime, though a little coarse at times, is always funny and makes up the life of the act.

Handers and Milliss offer a conglomeration of singing and dancing, interspersed with prehistoric gags that carried over their nut effort with little to spare. If they danced a little more and talked a little less, they could hope for greater success.

Johnny Cantwell and Reta Walker, as a doughboy and a French demoiselle, have caught the spirit of that combination and present an act which, properly cut and arranged, can be a hit anywhere. Miss Walker can really pronounce her French correctly and she looks and acts her part as if she were not acting. However, she is using a smutty French phrase which can get her an undeserved laugh from only a very limited part of an audience, which is hardly reason enough for its retention.

The Six Musical Nosses do an act that gives every evidence of artistic ability, good taste and showmanship. These acts, grown uncommon with the advent of jazz, are slowly coming back to their former position in the vaudeville world. The violin trio, in which one of the musicians played an odd device composed of a fingerboard and a brass horn, was very favorably received by the audience. It is needless to add that this classy sextette held the house to the last note. J. H. H.

CHILI BEAN

REGENT

(Last Half)

Kartelli's stunts on a slack-wire were varied and numerous and several of them evoked spontaneous outbursts of applause. His act was both interesting and entertaining.

Maybelle Sherman, assisted by Al Stevenson at the piano, sang a number of songs in a voice, the upper register of which was decidedly sweet. If her lower tones were on a par in sweetness with her upper ones, there could be no question of her ability as songstress. As it is, she scored best with her operatic number. It might also be stated that Miss Sherman marred the rendition of at least one of her popular songs by using her hands and arms ineptly.

Charles and Madeline Dunbar didn't get away to a very good start, but, just the same, finished in a blaze of glory. For there is something essentially entertaining about their animal mimicry. Charles Dunbar's facial expressions and various animal utterances were especially delightful.

Erwin and Jane Connally offered a playlet titled "The Tale of a Shirt," which had to do with a slave in a laundry who pines for a sweetheart "same as the other girls have." When Jim, returned from the war, calls for his shirt, she makes him the hero of her romantic dreams. Both acted very well, but Miss Connally's performance as the slavey proved to be one of the best bits of acting we have ever seen in vaudeville.

She injected such a realistic degree of pathos with her role, seemingly without effort or unnecessary gesture, that her audience could but laugh between tears. Rarely do we find a playlet in vaudeville evoking such earnest and vociferous applause as "The Tale of a Shirt" did at this house, which was due entirely to the excellent acting of Erwin and Jane Connally, whose histrionic ability will easily carry this act into the big-time houses.

Herman Timberg was the headline attraction. And though he was applauded for an encore, which he didn't respond to, his act was far from being the best on the bill. (See New Acts.)

Lorraine, Castle and Castle offered a dancing act that, as presented at present, could hardly cause much of a stir. Lorraine plays the piano, accompanying the two girls in their various dances. And, as for the terpsichorean ability of the Misses Castle, they throw their legs about wildly enough, but their efforts lack essential grace. Lorraine's piano playing is about on a par with the girls' dancing ability.

M. L. A.

AUDUBON

(Last Half)

The Three Sangers, a novelty cycle act, opened the bill to a fair hand. While their routine could hardly be termed sensational, several of the stunts were unique and proved interesting. The two women riders would do well to invest in new tights, as nothing looks quite so bad as hose that wrinkles at the knees. By way of an added novelty, a canine fistule exhibition earned some well deserved laughs. The comic lived up to the requirements of the role. The entertainment value of this act could be heightened by the insertion of a more sensational routine.

Jones and Jones are, without doubt, two of the cleverest and most entertaining colored comedians to be seen in many a day. In addition to being comedians of genuine ability, both prove themselves to be past masters of the art of putting their material over in sure-fire manner. This act contains a wealth of laugh getting lines.

Seldom, outside the doors of legitimate playhouses, does one see a sketch so well written and enacted as "In Wrong," a farce comedy of the bedroom variety, which followed, scoring one of the outstanding hits of the evening. Nearly every line was a laugh and with exception, every laugh was a hearty one. It had all to do with the bridal trip of a young couple, an intoxicated intruder and the humorous incidents which result from his discovery in the bridal chamber. A company of four, two men and two women, handled their parts in capable manner.

Alice Hamilton, as an old lady with a strong liking for old lavender and lace, and a son, whom one is led to believe is just a trifle wild, scored a good hand in opening the second part of the bill. The entertainment value of this act suffers as a result of Miss Hamilton's lack of vocal ability. Even if unable to sing a note, which obviously appears to be the case, a more rhythmic delivery with well modulated speaking tones, would help considerably.

Jules Jordan scored a solid hit with his clever traveling salesman monologue.

Les Merchants, a musical novelty, closed the show to a good hand. The mandolin and guitar duo was the outstanding hit of the act.

E. J. H.

CITY

(Last Half)

Todeska and Todeska, in a novelty cycling turn opened the show and did very nicely. The act is neatly dressed, well rouined and the couple, man and woman, work hard to put it over. They fully deserved what success they attained.

Ralph Seabury, a chalkologist, was on in number two. He draws well and sings lustily, but not too musically. However, his act proved to be a novelty. He drew a series of divergent pictures, his closing bit being especially worthy mention. In this, he drew a scene depicting a shack in the woods with a snow-covered trail leading to the door.

Bond, Barry and Company, the entire outfit comprising two men and a woman, demonstrated that hokum alone will not get an act over. The plot is supposed to take place in an undertaking establishment, and the cast includes the undertaker, a negro porter and a nurse. A good many laughs were scattered through the act, which shows a pitiable lack of construction. It was delivered in the old fashioned hokum blackface manner. A poor finish added to its woes.

Denny and Barry, man and woman, in a singing, talking, dancing and piano act, were on fourth. They seemed entirely out of place in the atmosphere of the house, but managed to do well, irregardless.

Henry J. Kelly is a diminutive performer who possesses a big voice, tells Irish stories rather well and uses a lot of blue material that got over here but would be censored at all other houses. These three scored a good sized hit, the first one on the bill.

Billie Shaw, the pint-sized dancer, cute and chic as ever, assisted by Dave White and Phil Golden, offered the same act that Miss Shaw was seen doing around New York for the past year or so. Despite muddled music cues and light effects, the act was an emphatic hit. The dancing of Miss Shaw, always clever, appealed to them. Dave White's eccentric stepping brought them out and Golden scored with his violin playing and stepping. A clever combination and a clever act.

Shea and Carroll, man and woman, in number seven, were a riot. Shea is a natural nut comedian and knows how to judge his audiences for, seeing that they were in a restless mood, he got down to brass tacks and played to them the way they liked to be played to, and the result was they took whatever the act had to give them, responding generously. They stopped the show, taking an encore and bows. Miss Carroll looks well in green and blue, sings her "blues" song appealingly and works well with Shea in their double numbers.

Le Arados, two men in a novelty acrobatic turn, closed the show and held them in to a man, getting over nicely with a routine of eccentric tumbling and "dumb" comedy.

S. K.

PROCTOR'S 58TH ST.

(Last Half)

Ezra and Mabel Austin opened the bill with a comedy juggling turn in which the man won favor by his antics.

Carney and Rose had little trouble in the second spot and, through the medium of their singing, dancing and chatter, won the approbation of the audience. The girl is good looking and a graceful dancer, while her partner is a likable chap who has the faculty of putting a gag over with telling effect.

Earl and Marie Gates, assisted by a woman at the piano, kept up the good work with a dance diversion in which their ability as exponents of terpsichore occasioned an enthusiastic round of applause.

Demarest and Doll had things pretty much to themselves and scored one of the hits of the bill with their comedy and singing. Demarest gets off most of his comedy while playing the piano and his "nut" antics while manipulating the ivories, had the audience in a scream. The girl acted as a perfect foil and the end of the turn necessitated an encore which resulted in additional applause.

"Sweeties," gave a young woman and a trio of young men garbed in khaki a chance to display their vocal ability. All are exceptionally good singers and harmonize well, while the act is replete with good lines. Another chap representing a French soldier also fits in well.

Miller and Mack have one of the fastest going comedy turns in vaudeville and their burlesque antics and nonsense, together with their dancing, enabled them to "clean up." Their closing bit, with one of the team garbed as a rough female who carries a brick in her handbag, almost stopped the show.

Mills, Gilbert and company, two men and a woman, brought the bill to a close, and through the medium of some musical instruments, received an enthusiastic hand.

J. Mc.

VAUDEVILLE

MASTERS AND KRAFT

Theatre—Proctor's 125th St.

Style—Dancing revue.

Time—Eighteen minutes.

Setting—Specials.

Masters and Kraft have conceived a novelty revue entitled "On with the Dance," which shows speed, class and big time calibre.

They open with a special drop in "One showing, at the right, a cell marked "Musical Comedy" and on the opposite side a safe marked "Vaudeville."

Masters and Kraft are discovered in convict suits, endeavoring to break out of the cell of musical comedy, which is, no doubt, reminiscent of their recent engagement with "Buzzin' Around." Succeeding in their attempt, they sing a song of freedom, outlining what they have previously done and what they intend to do. They then attempt to break into the safe of vaudeville, but are interrupted by "Experience," a character appearing centre in white wig, long white flowing beard and black cloak. "Experience" tells them of the dangers, the attributes required in the land of vaudeville, and says that he alone can open the safe.

Two very pretty girls then make their appearance from the safe attired in beautiful costumes of salmon colored satin and lined with blue, encrusted with gold applique. The bloomers were of lace, edged with gold and the bodices lace and brilliants. They wore crownless hats and looked very much "production."

Grace Masters followed in a short black dress with bare legs and presented a pleasing contrast.

All then exited, the girls and Masters and Kraft going back into the safe of vaudeville and the set changing to "Three, showing beautiful hangings.

A variety of dances were then shown, all with speed and pep, which got over wonderfully well. Singles, doubles and ensembles then followed each other in quick succession, going from three to one and back again and without any unnecessary piano solos to fill the time while the girls were changing, for which Masters and Kraft are certainly to be congratulated. They seem to be the first to eliminate this stereotyped feature and use dances and songs in "One" to fill.

Grace Masters, in a change of costume in which she looked very pretty, put over a number well. Bobby Dale registered with his solo dance. Elsie Lamont and Louise Dale were pretty and quite shapely as they danced nimbly, making one of the hits of the act, and Masters and Kraft were a riot with their original burlesque of Russian dancers. The boys dress in Russian costumes with whiskers and do a number of apparently very difficult Russian steps in very fast tempo. At the conclusion, they expose the fact that they have been sitting on small stools concealed under their long coats.

The French duel song and dance that they introduced in "Buzzin' Around" was a hit and the conclusion of the act, with all doing fast work, sent them over like a whirlwind.

The dressing of the act, with many changes of costumes for the girls, was above the average, the arrangement and staging showing careful forethought with the exception of the removal of the set pieces, namely the safe and jail, which should be fled, the slight wait and visible removal, even though it was supposed to be a dark change, being the only marring note in an otherwise very fast act.

Although there is quite a lot of dancing, it does not seem tiresome from the fact that none are too long and there is a frequent change of style. The songs are placed at good points to break up an otherwise all dancing act and the offering is essentially big time. It took four bows to emphatic applause when reviewed and could have taken an encore had the company enough breath left after the strenuous finale.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Pages 23 and 28)

THREE GOLDINIS

Theatre—Harlem Opera House.

Style—Juggling, dancing, acrobatic.

Time—Ten minutes.

Setting—Three.

This is an exceptionally good act, with class, ability, dressing, technic, and is a fine flash for an opening or closing turn at the better houses.

The man and two women, dressed in Spanish costumes, looked very picturesque. The women are pretty and all worked with a snap and dash that speaks considerable experience, possibly with circuses.

Various articles, including very large rugs on the floor, were set spinning on the ends of poles and a dance was done on a couple of boards arranged in a box which, when danced upon, gave a shower of electric sparks, blowing them forth and lighting up the white dress worn. This was a fire-dance in a box, so to speak, and made a hit.

The smaller of the two women did a "back" from a high platform and a "nip-up." She also picked up a handkerchief with her teeth while doing a full contortion twist and some tumbling.

Quite a punch was injected at the conclusion of the act by the man spinning the smaller girl rapidly around on the end of a pole, the girl wearing a concealed mechanical arrangement under her clothes in which the pole was inserted at the shoulder. The effect has never been seen by this reviewer before and seems original with the Goldinis. It is "some" trick and the audience responded with emphasis.

At the point in the act preceding the "back" from the platform, the music was silent. This was especially circus style. Stopping the band for a special trick is a good point in a ring, and, in some instances, on the stage. But, in this act, it seemed to make a lull in the tension that could be kept up to full speed otherwise. It is a little point for consideration.

H. W. M.

LORRAIN SISTERS

Theatre—Greenpoint.

Style—Dancing.

Time—Twelve minutes.

Setting—Full stage.

Unless we are mistaken, these two girls are the same two Lorrain Sisters that appeared with Johnny Regay in an act called Regay and the Lorrain Sisters. They are now doing an act by themselves, assisted by a pianist, who, from where he sat when reviewed, lacked appearance and personality.

The girls are using the same routines they used when they did the old act, their steps being limited to a few high kicks, twists and scissors, with some slow cartwheels and splits thrown in for good measure. The turn is nicely costumed and the girls look well and try hard to get over, but the act isn't there. It lacks speed and variety, and looks like a million and one other sister dancing teams.

The routine they use now includes a Spring song number with flowers and flowing robes, which opens, followed by a poorly played piano solo. Then comes a solo dance by one of the girls, ditto by the other, another poorly played piano solo and a double quick time eccentric number taken from the opening "Scarecrow" dance of the old act. It is used to close. The girls have likable personalities, look well from the front and have good-looking costumes, but need to have some new numbers put on for them. They have lost their individuality. They should go to some dancing master and have their act restaged.

S. K.

DAMERAL AND VAIL

Theatre—Proctor's 125th St.

Style—Sketch.

Time—Fourteen minutes.

Setting—Three.

Dameral and Vail have a clever idea that is well worked out in their new act "At Location."

The set shows the office of G. W. Fiftieth, a motion picture director, with a stenographer doing a staccato "break" on a Corona machine. This was a laugh right off the reel, although Richard Carle did the same piece of business with a mallet in a court room scene travesty in one of George Cohan's revues.

Fiftieth enters and is much upset because a star for the next picture has turned him down and he is at a loss to find anyone to take her place on short notice. The stenographer, a very good type, offers her services, but is denied the honor. And no wonder, for she is neither pretty nor shapely and is awkward and gawky. A song entitled "I Want a Girl, I Want You" followed, and then Miss Vail entered as if thrown in, sliding on the stage in an awkward position. She was attired in a new suit and hat, the store tag being still on the hat, one yellow and white sock was down around her shoetop, and her bare legs showed. She wants to act in motion pictures, but Fiftieth cannot see her.

Subsequent dialogue reveals the fact that she is determined and has brought her wardrobe with her in a suit case, after which she makes an exit, centre door, to change. The maid should be a little more careful at this point as she could be seen waiting for Miss Vail's exit.

The stenographer, with short reddish bobbed hair, a large pair of tortoise-shell goggles, black skirt, white stockings carelessly wrinkled, no make-up and a pencil in her hair, then put over a number in fine style entitled "Everything Went Bla."

Miss Vail then entered looking very well in a short costume of orange and beads. Her legs were bare and she wore moccasins, displaying a very shapely form as a Filipino girl. A dance followed that was very good, after which Miss Vail made an exit for another change. The stenographer then travestied the dance with a slow drag which was very funny and made a hit.

In a very striking costume of black, cut quite low, with bodice of black jet and a turban of black jet and green ostrich plumes, Miss Vail then made a very good appearance as she re-entered. Fiftieth accuses her of being a vamp, but she denies the accusation.

Miss Vail's last costume was of coral and white-net, trimmed with blue, and a straw hat. She is recognized by Fiftieth as being Gladys Carter, his star, and explains that she came in disguise and acted the various parts to show him what she could do in order that she might get away from the "namby-pamby" parts she has been playing for so long. Fiftieth proposes to her then and a number is used double entitled "When You, Dear, Are Married to Me."

Miss Vail danced very gracefully and hit a good high note as she sang before the curtain and finale.

With playing, the act will improve although it is pretty well set now; the stenographer is worthy of special mention. Miss Vail is quite clever and Dameral adequate although, probably in an effort to get the new act over, he stresses his work rather blusteringly.

The act should have no trouble getting the better houses, where it will be valuable from the novelty standpoint and the manner of presentation.

H. W. M.

MARRIAGE VS. DIVORCE

Theatre—Proctor's 23rd St.

Style—Travesty with Music.

Time—Fifteen Minutes.

Setting—Special and House.

Marriage vs. Divorce is good entertainment. Burlesque in style, well written, staged and mounted, it moves at a rapid tempo through a series of three diverting scenes. The cast consists of a man and three women, namely a bride and groom, and two characters representing Marriage and Divorce.

Briefly, the plot concerns the courtship and marriage of a young couple, brief happiness under the watchful and protecting eyes of Marriage, a quarrel and the entry of Divorce, who, in the end, is frustrated by Marriage, armed with the greatest of all weapons in such cases—baby clothes.

The various scenes depict the meeting of the young couple and their marriage and home life. The latter scene is particularly diverting, the burlesque prize fight between the husband and wife of a year, with Divorce as second on one side and Marriage acting in a similar capacity on the other, being one of the most laughable bits of slapstick seen in a long while.

The musical setting is tuneful, although it would hardly be fair to criticise the singing of the company, reviewed at the supper show.

E. J. H.

COUSIN OF EDDIE CANTOR

Theatre—Loew's Delancey St.

Style—Song, Talk and Dance.

Time—Ten Minutes.

Setting—House, in One.

We have our own word for it that he is a sure enough cousin of Eddie Cantor, that his name is Jimmie and that his home is somewhere in that portion of New York known as the Bronx. Then, too, family characteristics will crop out, for Jimmie must either be a very good faker, or born with the Cantor knack, of putting stuff over. He mopped up at this house.

Working in black face, Eddie's cousin tells funny stories, some of them quite old, however, dances now and then and jazzes a mean fiddle and an equally mean clarinet, just to show that he is versatile.

Just by way of showing that he is also a good showman, Jimmie has his fiddle handed up from the orchestra pit, and, after working himself into a good hand, walks off as if he had finished with the act, makes half a dozen curtain calls, saunters back and calls for a clarinet, which is immediately forthcoming from the pit. During the bows which follow, a trombone is hoisted into full view of those out front and the applause becomes a riot. Jimmie is going to be successful, perhaps as successful as his cousin.

E. J. H.

FRANK & GRACE DUMONT

Theatre—Keith's, Jersey City.

Style—Singing and Talking.

Time—Eleven minutes.

Setting—Special in One.

Before a drop depicting a very futuristic school house the pair have some talk, followed with an eccentric dance.

The girl then returns in a change of costume and talks a published number, using two and two, although one and one would have been sufficient.

The talk that followed was the best thing in the act and was good for a number of laughs, although subtle at times. The explanation as to whether a man running around a tree is before or behind himself, is not new but was delivered quite well and is clever.

The act closed with a double dance that put them over fairly, although they might have fared better with a less empty house.

H. W. M.

LONDON
PARIS

FOREIGN NEWS

SYDNEY
MELBOURNEAMERICAN IDEA PERVERSES
GERMAN PLAYGOING PUBLIC

They No Longer Countenance the Tragic Slobbering of the Ancient Order of Things, Preferring Lively, Musical Plays, with Plenty of Entertainment for Their Money, and

BERLIN, Germany, Oct. 30.—The German theatre going public is no longer satisfied to attend the theatre for the sake of the so-called "Kultur," which has been handed out to it for the past ten years or so as theatrical fare. The new order of things that came into existence following the termination of hostilities has resulted in the spreading of new ideas, among them being the desire for entertainment at the theatre, instead of lectural enlightenments, patrons desiring rather to see the actual taking place than to hear profound scientific discussions.

Naturally, as a result of this, the American idea of entertainment and your money's worth at the theatre, have become very popular and, although the serious plays and the production of dramas has not been impeded, a larger patronage has been attained by the musical comedies, of which there are at present twelve big hits in Berlin.

Among other things, the revival of musical comedy as a favorite form of amusement has brought back to the stage Fritz Massary, Germany's Lillian Russell, and she is now the reigning soubrette in Berlin at the age of fifty-five. She is appearing at the Berliner Theatre, in "The Last Waltz," a play by Oscar Strauss. She, along with a large number of other German leading players, were anxious to go to America, accumulate small fortunes and then convert them into German money, thus become millionaires in their own country, but the impossible salaries they

demanded prevented this taking place. Of the twelve musical plays popular in Berlin now, two are by Jean Gilbert. One of these, "The Fiddler of Lugane," has been contracted for by the Shuberts and will be put on in New York. Despite the new order of things, however, the German public still craves the pomp and ceremony of the pre-war days as can be evidenced by the fact that every play of any kind has a king, a prince, a duke, a count, and some titled ladies in its line up of characters.

The "Fiddler of Lugane" is remarkable in that it draws the best crowds in Berlin to the worst quarter, to the Old Wallner Theatre, in the disreputable northern slum section of the city and since it opened it has played to capacity every performance. It is, without a doubt, the most lavish and best production at present in Berlin and from indications will run for months.

The other plays that have attained popularity in the city are as follows: "The Girl in the Dress Suit," at the New Central Theatre, "The Csikos Baroness," at the New Operetta House, "The Divorce Journey," at the German Artists Theatre, "Frau Bearbal," a sequel to "The Blackwood's Girl," at the Old Central Theatre, "The Dutch Wifelette," at the Metropole, where Claire Dux holds sway, "Love in the Snow," at the Comic Opera, "Stupid Franzel," at the Thalia, "Her Highness the Danseuse," at the Frederick Wilhelm Theatre, and "When Love Awakens," at the Nollendorf Place Theatre.

GERMAN PLAYWRIGHT ARRESTED

BERLIN, Oct. 31.—George Kaiser, best known of the modern German playwrights, has been arrested and is in serious difficulties here. Friends, however, hope to save him from prison by having him transferred to a sanatorium. He was arrested and charged with having sold articles from a rented apartment in Munich, which, under the circumstances, is to be explained, according to his friends, only by the fact that he is suffering from a nervous breakdown.

Kaiser's "Europa," is now in rehearsal for its premiere at the Grosse Schauspielhaus. Its first presentation may now be postponed. He is the author of "Gas," "The Way of Earth and Hell" and "Between Morn and Midnight," and is well known in American theatrical circles.

SINGER SUES OVER CRITICISM

PARIS, France, Oct. 30.—Mlle. Borgo, a singer of the Paris Opera House, has brought suit for \$100,000 against John Poueigh, a critic on the Comedie, who, in writing a criticism of "Aida," made an appeal to his readers that they ask for her removal, as well as roundly roasting her for her rendition of the part.

ROYALTY TURNS PLAYWRIGHT

BERLIN, Oct. 30.—Ernest Ludwig, former Grand Duke of Hesse-Darmstadt, has written a play under the pseudonym of Ludhard, entitled "Easter," which will be produced at the Municipal Theatre in Hamburg shortly.

PARIS HAS 5 WOMEN MANAGERS

PARIS, Oct. 30.—There are now five women theatrical managers in Paris. Sarah Bernhardt, Cora Barparcerie, and Mlle. Maille. The two most commercial are Mme. Rasimini and Mme. Rolle, of the Theatre Dejazet.

"NAUGHTY PRINCESS" LIKED

London, Oct. 30.—A brilliant and artistic production with stage pictures as fine as any to be seen in London is "The Naughty Princess," which opened recently at the Adelphi and which served as the initial venture in the producing field for George Grossmith and Edward Laurillard. The music, by Charles Cuvillier, is up to the standard set in "The Lilac Domino" and "Afgar." The lyrics are by Adrian Ross and the book by J. Hastings Turner.

The action is built up around a certain Princess of Panoplia, a small town, Near East State, struggled for by two dynasties, one of which is represented by Gospodar, whose marriage to Sophia, the Princess, is to settle the question. But Sophia disdains Gospodar, snubs him and carries on to such an extent that her father decides to let her have her fling. He supplies her with a temporary lover from Paris, thinking that, after having a good time with him, she will fall back upon Gospodar. Instead, she elopes with the Frenchman. Later, in Paris, she receives the news that she has been proclaimed Queen of Panoplia.

Miss Lilly St. John's performance of Sophia was full of grace and charm, while her vocalization was admirable in various florid passages and runs. George Grossmith, as the Frenchman, was most graceful and his dancing very appealing.

"RIGHT TO STRIKE" EXPANDING

London, Eng., Oct. 30.—So great has been the success of "The Right to Strike," which Leon M. Lion produced, that it has been moved from the Garrick to the Lyric theatre.

MASCAGNI JOINS SOVIET

ROME, Oct. 30.—Mascagni, the composer of "Cavalleria Rusticana," has announced his complete belief in and adherence to the Soviet-communist regime.

WANT FILMS IN CHURCH

LONDON, Oct. 28.—Church of England officials are seriously discussing the propriety of allowing St. Paul's Cathedral, next to Westminster Abbey the most famous church in the British Empire, to be used as a motion picture theatre. The more advanced church officials proffered the suggestion. "The Life of St. Agnes" was suggested as the first film.

So far as no decision has been reached, but it is not thought that the cathedral will be used without a spirited fight between the dignitaries of the church.

VIOLET VANBRUGH TOURING

London, Eng., Oct. 30.—Clifford Heathley will send on tour a company, including the original Metropolitan cast, to play "Trimmed in Scarlet," first produced here last year at The Globe with Violet Vanbrugh playing the lead.

William Burchill will play the lead as well as be general manager of the tour. In the cast will be Frank Esmond, Farmer Skein, Barbara Bruce, Jeanette Miller and Hetta Bartlett.

VIENNA REVIVES NIGHT LIFE

VIENNA, Austria-Hungary, Oct. 30.—The night life of Vienna, so long a part of the European traveller's delight and the one thing that made the city world famous, has been revived, after five years of non-existence due to the war. The all night cabarets, theatres and restaurants, have all come back into their own and the artistic and musical life for which the city was famous has been revived in its full glory.

STOLL PRESS AGENTS QUIT

LONDON, Nov. 1.—Will A. Bennet has resigned as press representative for Sir Oswald Stoll at the Coliseum. On December 1, Bennet starts a three year contract as press agent at the London Hippodrome and will act in a similar capacity for the provincial productions of the firm of Wylie and Tate.

MILLER TO PRODUCE "DANIEL"

LONDON, Eng., Oct. 30.—The next production of Gilbert Miller, who arrived home last week, will be a modern drama called "Daniel," is to be produced at the Gaiety, Manchester, on November 15th for a period of three weeks, prior to a Metropolitan premiere.

LAMBERTI GOING TO U. S.

LONDON, Eng., Oct. 30.—Lamberti, the musical impersonator, has just returned after a three months' sojourn in Switzerland where he was recuperating from an attack of pneumonia. He returns to the United States to open on the Keith time about January 15.

CLACQUE LEADER SETTLES DOWN

PARIS, France, Oct. 30.—John Margolis, for many years of the "clacque" of the Metropolitan Opera House, has settled in Paris and has opened up a dry goods store on the money he says he saved from telling others when to applaud opera artists in New York.

LILLY ST. JOHN SUES

LONDON, Eng., Oct. 30.—Lilly St. John, actress, who has been playing the leading role of the year's biggest hits, and who is known in private life as Mrs. L. Gran, has brought suit for divorce against Major Gran, a Norwegian explorer and aviator.

"FRENCH LEAVE" TO TOUR

LONDON, Eng., Oct. 31.—Two companies of "French Leave," the successful comedy at the Apollo here, and which the Coburns and Marc Klaw are doing in America, are to go on tour early in February.

CHILI BEAN

"TARZAN" WELL RECEIVED

LONDON, Oct. 31.—"Tarzan of the Apes," an adaptation of the novel by Edgar Rice Burroughs, is now at the Brixton Theatre. The dramatization of the story was made by Herbert Woodgate, in collaboration with Arthur Gibbons, who produced the play, and Arthur Carlton.

The settings are all effective, especially the jungle scene, which is made realistic by a living lion and elephants.

The story itself deals with a baby whose father and mother, an Earl and Countess, respectively, have been killed in an African jungle following a shipwreck. The baby is whisked off by a female ape. Years roll by and the boy continues to live with the apes.

Meanwhile, back in England, the boy's aunt lives with her dissolute son and a very clever daughter. The son is about to contract marriage with a wealthy heiress. A sailor who had been stranded in Africa with the Earl returns and tells those in England of the abandonment of the former heir and how he himself had been kept in slavery for years by the Arabs. It is then decided to make a search for the lost ones. The baby Earl, grown into a wild man of the jungle and known as Tarzan, is found. Eventually, he is acknowledged as the Earl of Greystoke and a happy finale is brought about when he wins the love of the young heiress.

The play is cleverly acted and the role of Tarzan was exceptionally well done by Ronald Adair. Ivy Carlton was charming as the young heiress. Others in the cast are Mary Malalieu, Campbell Goldsmith, Gwen Clifford, James Hussey and Mortimer Hancock.

LONDON LIKES "GREAT LOVER"

LONDON, Eng., Oct. 31.—The production by Laurillard and Grossmith of Leo Dietrichstein's play "The Great Lover," was enthusiastically received upon its production at the Shaftesbury. The consensus of the press was that the play was not so much the thing as Maurice Moscovitch, the leading actor.

The cast that supports Moscovitch in the play includes, Morton Seltzer, William Ricciardi, Michael Sherbrooke, Nat. Madison, Talbot Homewood, Beverly Sitgreaves, Charles Buckmaster, Griffith Humphreys, Alice Phillips, Nathan Natoff, Tony de Lingo, Virginia Fox Brooks, Frank J. Randell, Maurice Moscovitch, A. E. George, C. B. Vaughan, Christine Maitland, Gwenda Wren, Ruth Mackay.

COMPLAIN OF POOR CASTS

LONDON, Eng., Oct. 30.—A situation similar to that existing in America as regards successful metropolitan plays sent on the road with poor casts, poorly rehearsed and improperly staged now prevails here. The result of this has been the slackening of provincial bookings and complaint has been made by managers and owners of many plays that have been sent on the road, in which they demand that these plays be properly cast, with competent people, and rehearsed by an experienced stage director.

PARIS GETS 2 NEW SHOWS

PARIS, France, Oct. 29.—Two new pieces were presented at the Comedie Francaise last week, in one of them Mlle. Sorell making her return to the stage after an absence of several months, in a revival of de Musset's "Le Chandelier." She is supported by Bernard, Jaques Fenoux and Rene Roucher. De Musset's "Un Caprice" was the other piece, in which Berthe Cerny, Hugette Duflos and Henry Meyer appeared. Both were enthusiastically received by public and press.

SUDERMANN PLAY DONE

BERLIN, Oct. 28.—A new play by Herman Sudermann has been produced here. It is called "The Friends," from the German of "Die Freunden," and forms part of his trilogy of plays, "The World Without Gods," "The Higher Life," and "The Well-Turned Corner."

BURLESQUE

BROOKLYN MAY HAVE STOCK COMPANY

REPORT ABOUT AMPHION.

Reports that the Amphion Theatre, on Bedford Ave., in the Williamsburgh section of Brooklyn, would shortly install a stock burlesque company, were in circulation early this week, although confirmation was impossible.

According to the reports, the theatre, which has played vaudeville and dramatic stock before, and is now housing Corse Peyton and his company, has not been doing any better than fairly well for several weeks and a change to a policy of burlesque at 75 cents top, is believed to be a good step. The rumors stated that Bob Hunt would put on the shows, with Tom Coyne and Bob Nugent as comedians. Mildred Biegert is likewise reported to be a soubrette possibility.

When asked about the change, Charles Morris, manager of the house, said that he knew nothing of any such plans. The Amphion, if it does adopt such a policy, will have a good chance of putting it over, as it will be without serious opposition nearer than the Star and Gaiety, playing wheel shows.

PLANT CHANGING BOOK

Vic Plant is arranging the book in "Kewpie Dolls" to fit his own personality. The show is playing one nights in New England this week and will be at the Gayety, Brooklyn, next week. Tom Howard has written several scenes for the show.

JOIN "TIDDLEDEE WINKS"

CHICAGO, Ill., Nov. 1.—Ambark Ali and Pearl Briggs joined "The Tiddledee Winks" company, at the Haymarket theatre last week. Ali has the role of principal comedian, while Miss Briggs is the soubrette.

JACK CONWAY CLOSING

DAYTON, Ohio, Oct. 30.—Jack Conway has received his release from Dave Marion, who has taken over the "Liberty Girls" and closes with the show this week here. He will return to New York at once.

KAHN LEAVING FOR REST

Ben Kahn, owner of Kahn's Union Square Theatre, will leave New York Thursday for Watkins, N. Y., for a rest. He will be away two or three weeks.

LOUISE PEARSON CLOSES

Louise Pearson has closed as prima donna with the "Joy Riders." Millie Loveridge opens with the show at the Gayety, Brooklyn, next week.

HAS APPENDICITIS

Sylvia Page was taken ill last Tuesday at her boarding house in Brooklyn with an attack of appendicitis. She was rushed to the Wyckoff Hospital to be operated on.

JOINS BEDINI SHOW

Florence Darley closed at Maxims last Saturday night. She will open with Jean Bedini's "Peek-A-Boo" this week at Hurtig and Seamans.

LYNN CANTOR JOINS

MONTRÉAL, Can., Nov. 1.—Lynn Cantor, prima donna, joins the "Victory Belles" here this week, replacing Miss Bailey.

BOVIS CHANGES NAME

Billy Bovis, last season with the Star and Garter show, has changed his name to Will Bronzer.

CLOSING WITH "JOY BELLS"

On account of throat trouble, Frank Picket has given in his notice to close with Al Reeves Joy Bells in Newark next week. Matt Kennedy will also close with the show at the same time, having given in his notice. The Nay Brothers Jazz Band will close with the show next week. Lew Christie, who was to go with George M. Cohan's "Mary," has accepted James E. Cooper's offer to return to the "Joy Bells." He will open Saturday in Newark.

GET 40-WEEK CONTRACT

Joe Weston and Grace Eline, who opened with Jean Bedini's "Twinkle Toes" two weeks ago in Philadelphia, gave in their notice to close with the show in Paterson this week. They will open the following week in vaudeville, having received contracts for forty weeks over the Loew Circuit.

BOOKED FOR FOLLY, BALTIMORE

Louie Redelshiemer has booked the following people for the Folly, Baltimore, to open next week. Matt Kolb, Evelyn Price, Chas. Burns, Rice and Grant, Rose Gordon and Sam Shaw. They go to the Gayety, Philadelphia, the following week.

GOES IN CABARET

Sedal Bennett, who recently closed with James E. Coopers "Victory Belles," opened in a revue at the Nankin Gardens, Newark, last Saturday night. Her engagement is for four weeks. She will go to the Picadilly, Brooklyn, for four weeks after that.

REEVES SHOW GETS NEW ACT

Callahan and Bliss were added to the Al Reeves Show at the Columbia, New York, Monday, at the last minute. The boys played their well-known act, "The Boys from Michigan."

FILLED IN LAY-OFF

Harry Hastings "Kewpie Dolls" filled in the lay-off this week after Springfield, playing Manchester, N. H., the first three days, Greenfield, Thursday, and Willimantic, Conn., Friday.

SICKNESS HITS "VICTORY BELLS"

Mildred Howell and Vera Bailey have replaced Miss La Braun and Kitty Flynn with "The Victory Belles." Miss Flynn was suddenly stricken ill last week and is at present in a hospital in Buffalo.

BECOMES ELECTRICIAN AT CITY

Joe Anello, having completed his apprenticeship under Jack McCauley, at the Olympic, started in as electrician at the City Theatre on Monday of last week.

WESSEN IN HASKELL'S PLACE

Chas. Wessen will open with the "Best Show in Town" in the Bronx this week, replacing Jack Haskell, who closes to go into vaudeville.

KAHN HAS ANOTHER SOUBRETTE

Laura Houston will open at Kahn's Union Square a week from Monday. This will give Kahn three soubrettes: Mae Dix, Hattie Beall and Miss Houston.

GOING ON VACATION

Margie Pennetti will close at Kahn's Union Square Nov. 13, to take a vacation. She will be away about three weeks.

LEAVING STONE AND PILLARD

Harry Kilby will close with the Stone and Pillard show in Newark next week.

LOUISE PEARSON CLOSING

Louise Pearson will close with "The Joy Bells" at the Gayety, Brooklyn, Saturday night. Millie Loveridge will take her place.

LYCEUM TO BE OPENED XMAS WEEK

TO PLAY AMERICAN SHOWS AGAIN

WASHINGTON, Oct. 31.—The Lyceum Theatre, almost entirely destroyed by fire more than a year ago and which has been under reconstruction for some time, will, if nothing unforeseen happens, open again during Christmas week, playing attractions from the American wheel. It is likely that Barney Gerard's "Some Show" will be the attraction.

The Lyceum was doing fairly good business at the time of the fire and it is hoped that the same patronage can be again attracted to it. With the new furnishings and improvements that will be in evidence when the house is again thrown open, together with good management, it is believed that such a result can be brought about.

TOM HOWARD PUT ON GOOD SHOW AT KAHN'S LAST WEEK

A corking good comedy bill was given by the players of the stock company at Kahn's Union Square last week. It was produced by Tom Howard, who also played the principal comedy role.

The first part was called "A Night in Morocco," and was staged in a beautiful setting, artistically painted, with the palaces of the Sultan in the background. There was Turkish music and the whole atmosphere was scented of the Far East.

The girls in the chorus were in costume of Turkish dancers and many more that looked pretty from the front. Kahn is gathering a lot of pretty girls into his chorus now, and they displayed pretty forms in tights and union suits.

Howard, just the same clever comedian he has shown himself to be ever since he opened here, stood up in all the comedy scenes. All this fellow has to do is to look at the audience and they laugh. He is one of the funniest comedians that has ever played in stock at this house. He had the audience in an uproar all through the performance last Tuesday afternoon.

Helen Adair opened here last week after a long vacation and she never looked better. She has youth, beauty and a winning personality, which caught on at once. She is the prima donna and rendered her numbers most pleasingly. Her costumes were out of the ordinary and very handsome. Her opening gown was very beautiful. This young lady reads lines most acceptably and works nicely in the bits and scenes.

Eddie Welsh is another new member of the cast. He opened last week also. He is doing straight and had no trouble in feeding the comedians. He is an old timer in this line of work and handled himself nicely.

Hattie Beall looked well as the queen, read her lines nicely and put her numbers over with plenty of pep. Her dresses looked well from the front.

Mae Dix was in several of the bits, and had two numbers.

Margie Pennetti dressed herself prettily, worked with lots of ginger and gave a good account of herself in her numbers.

Gus Flagg handled himself creditably as the Sultan. He is very clever in characters of this kind.

The "Past and Future" bit pleased as done by Howard, Flagg and the Misses Beall and Dix.

The "Hypnotic" bit was well taken care of by Howard, Welsh and the Misses Pennetti, Adair and Dix.

In one of Miss Dix's numbers, as an encore, several of the chorus girls stepped out of the line and offered neat dancing specialties.

The "chalk" bit was funny the way Howard, Welsh and Miss Adair offered it.

Miss Beall, programed as "Who Is She," offered a graceful Turkish dance that was lively and artistic. During the dance, Flagg and Welsh fought a duel with knives, which worked up to an interesting scene.

There was a big house on hand, the audience applauded the numbers and laughed at the comedy, showing that they enjoyed the performance.

SID.

"TOWN SCANDALS" ONE OF BEST SHOWS EVER AT COLUMBIA

"Town Scandals," Iron and Clamage's new show on the Columbia Circuit, in which George A. Clark and Ethel Shatta are the features, is a grand success and burlesque fans should be proud of shows of this type. It bristles with humor, has pretty melodies, handsome costumes, charming girls, clever performers and is a beautiful extravaganza.

The comedy is well fortified, with George Clark, Chas. Fagan and Norman Hanley taking care of it. They are all portraying the tramp role and each is different.

Clark, whom we have not seen at the Columbia for the past few seasons, was uproariously funny throughout the performance. He is a versatile comedian. Not alone is he funny, but he also plays several musical instruments, sings and dances.

Fagan is one of those tumbling tramps who can sing and dance. He, too, is very amusing and we have never seen him work so well.

Hanley is new to us and we like his style. He did not have the opportunity of the other two comedians, but he gave an excellent account of himself. It's hard to split up the comedy of men doing the same line of work.

Billy Cochran made a fine impression as a straight man. He looks the part, reads lines well, does nicely in the scenes and has a dandy wardrobe. As Satan, in the "Devil's Grotto," he played the part well.

Roy Harvey is doing bits and appears in a specialty late in the show.

A bright, vivacious, dainty and attractive lass is Ethel Shatta, who captivated her audience with her dancing and winning ways. This little lady is a performer. Her dancing, of which she offered many kinds, is the best the Columbia has seen this season. She has personality and knows how to put a number over. What an improvement Miss Shatta is from last season, when she was on the other circuit.

The Hudson Sisters, making their first appearance in burlesque this season, were a decided success. Helen is the soubrette and a shapely little Miss. She dances, has a voice for putting over a number, can do cartwheels, reads lines nicely and offers pretty dresses.

Ola Hudson, an attractive looking blonde, is the ingenue. She is a graceful young lady who is right at home when dancing and singing. She gives a good account of herself in her numbers and in the scenes. Her wardrobe is pleasing to the eye.

Louise Sothern is the prima donna. She wears pretty gowns and looks well, but her voice cannot be compared with most prima donnas seen at the Columbia. Monday afternoon she could hardly be heard in the back of the house and, at times, not at all when the chorus girls were singing. She also appeared nervous.

The chorus has a sprightly lot of girls, who sing and dance all the time. They, too, have been beautifully costumed. The scenic production, in every detail, was in good taste.

The show is fast and clean and contains bright and new material.

The "Vampire" number was well staged, with Cochran and seven well formed girls offering it. Clark and Fagan jumped into the encore and worked up some laughs.

Miss Shatta, as a boy doing a "dope" specialty, was very successful. She offered a song and dialogue, going through the actions of one addicted to the use of drugs most naturally. She was applauded for her efforts.

Helen Hudson and Fagan were a distinct hit in their dancing specialty, in which Fagan handled the young lady rather roughly. The act went over big. They do some great acrobatic stunts.

A corking fine scene, cleverly worked up, down near the finish of the first part, was where Miss Shatta, leading a number in one with the chorus, stopped suddenly and started an argument with the musical director, who walked out of the pit with all the musicians. Clark called on his people to help out with the number. Clark, as the leader, then playing the violin, going in the pit and Fagan, Hanley, Cochran, Harvey and a chorus girl completed the orchestra.

The Hudson Sisters then offered a dandy dancing specialty in the "Winter" scene, and it registered a pronounced success. They danced with skill and grace.

Harvey and Sothern then offered a specialty in which the man played the saxophone and piano, while Miss Sothern sang.

Clark came out and did his Scotch specialty and was generously received. He has been doing a specialty of this kind for years, but never did it better than now.

"Town Scandals" is refreshing and out of the old-time, familiar groove. It has punch and speed, and is one of the best productions seen here so far. The "Winter" scene is wonderful in every detail and stands out above anything we have seen at the Columbia.

Irons and Clamage have put over a winner that can be ranked with the best seen at the Columbia so far.

SID.

Burlesque News Continued on Page 25

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LOWERING ADMISSION PRICES

It appears that the public isn't responding to the prevailing scale of prices in the theatres along Broadway. We would say in "some" of the theatres if it were not for the fact that even the outstanding hits suffer a slump in patronage on matinee days.

That such is the case was indicated by the recent action of the Selwyns who lowered the scale at their new Times Square Theatre from \$3.00 to \$2.50 top on weekdays. Obviously, it was deemed good policy to lower the prices, for no manager does such a thing unless he has to. As a matter of fact, with the possible exception of Henry Ford, nobody is inclined to lower prices.

Right here it would be an easy matter to set forth the causes and effect of decreases in the cost of the average thing or commodity, but, since we are concerned chiefly with the theatre, we will confine ourselves strictly to that particular business.

To begin with, we think managers would show excellent judgment if they lowered the prevailing scale of prices in most of the theatres along Broadway. The public has grown tired of paying \$3.00 or more to witness the average show presented in the first-class house. The average show is not worth the \$3 top price of admission.

That the public appears to be anxious to pay even \$4.50 top to witness shows like Ziegfeld's "Follies" does not mean that the average musical attraction can charge successfully a like or nearly a like amount. No more could a \$50 top scale prevail successfully at the average sort of prize fights.

Nor are we unmindful of the ever increasing expense that the production of a show entails. But managers mustn't forget that a show is not a necessity; that its chances of proving financially successful are dependent on its more or less hasty acceptance by the public. The public doesn't care a hoot how much a manager spends in producing a play.

Sometimes a poorly patronized play that has cost its producer comparatively little to present, is much more worth while witnessing than an outstanding dramatic success. Yet, during the last few seasons, the scale of prices at both shows was the same. And it seems to us that, had the less successful of the two shows played to lower prices, it might have attracted a

wider patronage and thus reaped some sort of financial success.

Then there is another thing. There are too many first-class shows on Broadway. The competition is keen to the point where none but the most favorably heralded among them stand any chance of making money for their producer. And if they all charge the same prices of admission, or nearly the same price, naturally the people that pay their good money are inclined to flock to the shows that stand out as hits.

Besides, the country is undergoing a period of depression following the price inflations caused by the war. The theatre must of necessity suffer the effects of this depression.

It seems to us that the only way for the managers to take care of their business at this time is to lower the scale of prices.

PRAISE FOR AUSTRALIAN TRIP

Editor N. Y. CLIPPER.

Dear Sir:—I have read with interest two or three articles in your valued paper relative to the treatment of American artists in Australia and if you have the space, would like to have you publish the following in the hopes that it may be a help and a guide to my brother and sister artists that may contemplate a trip to Australia.

I will not mention the trip going over, only to say it is one of the most beautiful in the world and I say that after having traveled nearly around the world.

We were engaged by the Fuller's for sixteen weeks and played nearer 35 and the only time we lost was the time that was necessary to travel.

Upon landing in Sydney, we were met at the boat by a representative of the Fuller circuit and immediately relieved of all trouble and anxiety in the clearing of our baggage.

We were given directions as to how to get to the theatre where the performers usually stopped and all information that would be of any help to us.

That night we went to the theatre to see the show and were introduced to Mr. Will J. Douglas, the general manager of Fuller's Ltd., who did his best to make us feel right at home.

We found Mr. Douglas a fine fellow and as easy to approach as our own agent, always ready to lend a listening ear to any complaint, although we had absolutely none to make.

As I took Mrs. Reo with me, I had occasion to see Mr. Douglas in reference to her to see if I could book her also. He asked her if she would go on some time so they could get an idea of her work. She went on in the afternoon show one day and was immediately placed on the show and we played together on the same bill every week we were in Australia. Now, if that isn't treating you fine then I would like to know what is.

As for the Australian audience being uninterested, I wish I could always play to as good an audience as I found in Australia.

I made friends with a great many acts over there and still correspond with some Australian acts and occasionally get a letter from Mr. Douglas. Every American act I met over there had received the same fine treatment I had received.

To my brother and sister artist I would say if you have a real act don't be afraid to go to Australia. You will make a hit, you will have a wonderful trip and you will get everything your contract calls for.

I found everybody ready to help you make a success and I can not speak too highly of Fuller's Ltd. and everybody connected with the theatre from the General Manager Mr. Douglas to the boys back stage. I carried back home to America nothing but the most pleasant memories of Australia and the many friends I left behind.

Before concluding I would like to add a word of praise for our own American managers.

In the Spring we were playing the Orpheum circuit and for every manager in every house we played we received the courtesy one gentleman would extend to another and always a helping hand. At present we are playing for Mr. Loew and receiving the same fine treatment and I

wish to openly thank those in the front of the house in Portland.

I had a fall just before opening in Portland and was unable to do but a part of our act but they were there with words of encouragement to do the best I could and it was all right. They told me I couldn't help it because I had a fall and we were all only human.

That is the treatment that we are receiving and I am sure it must gladden the heart of Mr. Albee, Mr. Beck, and Mr. Lubin to know that artists are now being treated as ladies and gentlemen and human beings in their theatres.

How different this all is from a short time ago.

Faithfully yours,

BUD REO.

REO and HELMAR.

Los Angeles, Cal., Oct. 28, 1920.

OPPOSES CROOKED GAMES ONLY

Editor, N. Y. CLIPPER.

Dear Sir: In your issue of October 13, 1920, under the heading "Opposed to Carnivals," you have something to say regarding the position I have taken as state's attorney in relation to carnivals.

Not being acquainted with your Elgin correspondent and believing that you aim at accuracy, inasmuch as your publication has been the Bible of the show world for many years, I take occasion to correct some of the inaccuracies contained in said article.

It is a fact that I am absolutely and unalterably opposed to carnivals, and will prosecute every carnival that enters Kane County that carries games of chance. It is not a fact that I have no love for circuses. I have the greatest admiration for all legitimate circuses, but of course am opposed to those that exist merely for the purpose of carrying skin games with them.

In the primary election I carried the men's vote by 850; I was beaten by the women's vote by 406; carrying the county by 453. So the majority of the women are not elated over the victory. There has been no fear expressed that anyone here will attempt to close the theatres and baseball games on Sundays. If they should attempt to do so, they will not have my cooperation.

I was opposed by the Anti-Saloon League and was not supported by any clique or faction. If I believe the women voters are right I will support them the same as I will support any other people that I believe to be right. If I believe them to be wrong, they will not have my cooperation.

The Chicago Vaudeville and other papers of like nature have published articles commanding my position as to carnivals.

I do not know that you are interested in the above, but the article referred to has such glaring inaccuracies that I cannot refrain from writing you regarding them.

Respectfully yours,

CHARLES L. ABBOTT,

State's Attorney of Kane County, Ill.

TWENTY-FIVE YEARS AGO

Howard Kyle was playing leads in Mme. Modjeska's Company.

The Bostonians produced "A War Time Wedding" at the Columbia, San Francisco. Milton Nobles was playing at Morosco's Theatre, San Francisco.

J. Melville Janson published his "Encyclopedia of Comedy."

Chas. R. Sweet was with "The Midnight Watch" Company.

Jas. F. Wood was manager of Harry Morris' Company.

Nat. C. Goodwin produced "Ambition" at the Fifth Avenue Theatre, New York, supported by Annie Russell.

"The Heart of Maryland" was produced at the Herald Square Theatre, New York, with Frank Mordaunt, Maurice Barrymore, John E. Keller, Cyril Scott, Odell Williams, Edward J. Morgan, Henry Weaver, Jr., Edwin I. Mayo, Mrs. Leslie Carter, Helen Tracy, and Georgia Busby among those in the cast.

Patrick King Callahan, bridge jumper, was killed in his leap from the Poughkeepsie, N. Y., bridge.

Chief Ali Ben Dib and Princess Isha were with the Barnum and Bailey Show.

Rialto Rattles

WITH NOTHING TO DO

"The Absent Minded Beggar,"
A friend of "Gunga Din,"
Turned out to be boot-legger,
A' sellin' booze 'n' gin;
An' "Boots" is what they called 'im,
In the argot of the day,
As 'e marched up and down again
"The Road to Mandalay."
A "Female of the Species,"
Much "More deadly than the male,"
Up an' bought some liquor,
An' she handed out the kale,
Up steps a blasted stranger
Says 'is throat is parched an' dry,
She 'as no thought of danger,
"Even as you and I."

"The Absent Minded Beggar,"
The Friend of "Gunga Din,"
Was sent up the road again,
For a peddin' o' the gin,
A servin' of his sentence
In the brig a sittin' yet,
A model of repentance—
"Lest we forget—lest we forget."

THE YOUNG VAUDEVILLE ACTOR

(With the usual apologies.)

When the 'arf made vaudevillian comes
into the East,
'E acts like a regular, not in the least,
An' 'e wonders because 'e is frequent
deceased,
Ere 'e's fit to serve as an actor.
Now all you vaudevillians what's playin'
today
Forget your old make-up and 'ark to
my lay,
An' I'll sing you an actor as far as I may,
An actor what's fit for an actor.

First mind you steer clear o' the bull
agent's smiles,
Their promises will but add to your
trials,
The commissions and rake-backs distract
from your pile,
An' it's bad for the young vaudeville
actor.
But the worst o' your foes is the man
overead,
When you're caught in the Bronx, after
all that is said,
If your stuff is not there, you won't
knock 'em dead,
And you'll die like a fool of an actor.
If the wife should go wrong with an actor
be loth,
To shoot when you catch 'em—you'll
swing on my oath!—
Make 'im take 'er and keep 'er; that's
Hell for them both,
And you're shet o' the curse of an
actor.

When doin' your act with a partner so
neat,
And a fellow comes in and slams down
a seat,
Keep singin' your song and just shake
your feet,
For noise never bothers an actor.
When your agent from givin' you work
still refrains,
An' nothin' in vaudeville for you there
remains,
Don't pick up a rifle but just use your
brains,
An' don't go to your God a bad actor.

DON'T TELL

It seems that "Tattle Tales" didn't tell the proper kind of "Scandal," for the show proved "The Follies" of depending upon a "Dundee" backer, and after it got around The Globe (Theatre) in Boston, and they found they couldn't "Jimmie" the people out of any money, the people in the show said "The Jest" has gone far enough. We quit.

CUCKOO-CUCKOO

Felix Adler's show may have been "Cuckoo," but the public was not.

MELODY LANE

MUSIC BUSINESS RETURNING TO FORMER DEGREE OF PROSPERITY

Fewer Copies Sold Than in the Boom of War Days But Increased Price and Added Interest in Music Has Brought About Advantageous Change

The music business, which from the sales standpoint has since early last March been in a sales slump, is rapidly returning to the prosperity which prevailed before the war.

While the great amount of copies which during the war days when the bulk of the popular songs were sold in the ten cent stores, are not being disposed of, the added price which songs bring at present in addition to the big sales increase which is noted throughout the entire country is rapidly bringing the business back not only to its former degree of prosperity but is at the same time establishing it upon a firmer foundation than existed in the past.

The price at which music today is being sold is one upon which both publisher and retailer can make a good profit, it is therefore attracting more attention in the regular and old time music stores than in the days when popular hits brought but ten cents and also due to the many business reforms inaugurated during the past year is far more stable and is being merchandised in a far more business-like manner than in the days when a dealer could order as many copies as he wished and return all that he did not sell irrespective of the time they had been on his shelves or the condition they were in.

Q. R. S. GETS RYTHMODIK?

A story to the effect that the Q. R. S. music roll company had absorbed the Rythmodik, another roll concern, was circulated in musical circles early this week.

The Q. R. S., the largest manufacturer of player rolls in the country, has since the launching of the word roll made remarkable strides in its business and is continually reaching out to enlarge and increase its business.

The Rythmodik Co. makes a specialty of rolls which are actual records of the playing of the artists whose names they bear.

At the office of the Q. R. S. the matter of the taking over of the Rythmodik would not be discussed for publication beyond saying that the announcement was "premature."

TED SNYDER DIVORCED

Justice Young on Saturday filed in the Supreme Court at White Plains a final decree of divorce to Mrs. Hope L. Snyder from Theodore L. Snyder, the song writer and music publisher.

Mr. and Mrs. Snyder were married in New York on June 22, 1906, and have no children.

In her legal papers Mrs. Snyder asserted that her husband earned \$40,000 a year and asked for \$100 a week alimony. Under the judgment she will receive \$50 per week.

"OPERA STORIES" PUBLISHED

The Willis Music Co. of Cincinnati has recently issued an attractive book called "Opera Stories," an interesting 162 page volume containing in brief form the story of some 300 operas and ballets divided into acts, and is supplemented by portraits of the leading singers and dancers.

The book is edited by Henry L. Mason and is published with the idea of acquainting persons with the stories of the various operas without necessitating the reading of the entire libretto.

BILLY MOSS WITH BERLIN

Billy Moss has joined the Irving Berlin, Inc., staff and will be attached to the Detroit office.

In this connection it is interesting to note that the grade of songs, especially the popular type of publication, is showing decided improvement. Two reasons are responsible for this, one being that the added cost of production has made the publisher scrutinize the manuscripts submitted to him more closely before deciding to publish and also the fact that vaudeville singers are continually demanding a better grade of song. The lilting contagious melody will always be in demand but the old fashioned lyric poorly handled and badly constructed seems to be a thing of the past. England for years was in the lead in so far as the song lyric was concerned but during the past few years America has easily passed them.

The special song writer who made a business of writing for vaudeville acts is fast disappearing, the staff writers of the various music houses setting a pace that he could not follow and as a result more published numbers are heard in the vaudeville houses than any time in the past. This also has had a stimulating effect upon the music business, which in spite of the prediction of the many pessimists connected with it, has righted itself and is again headed for big prosperity. The music men are predicting a big season.

"SANDMAN" LEADING CATALOGUE

The "Japanese Sandman" number at present is leading the Jerome H. Remick catalog in point of sales. This number, which began to attract wide attention a few weeks ago, is not a new song, as popular numbers are known, being several years old. It was first sung in vaudeville by Blossom Seeley nearly two years ago. Comparatively little in a professional way was done with the number until a few months ago when Nora Bayes introduced it in her vaudeville act and from that time its rise has been remarkable.

NEW STORE FOR REMICK

Early in January Jerome H. Remick & Co. will open a new retail music store in Boston. The new addition to the Remick retail shops will be in the Loew State Theatre building at Massachusetts avenue and Norway street.

Remick now has fifty-five retail stores and music departments throughout the country and plans within the next year to increase the number to one hundred.

MURRAY BLOOM WITH REMICK

Murray Bloom, formerly with the Harry Von Tilzer Music Co., has joined the professional staff of Jerome H. Remick & Co. Bloom left the Von Tilzer Co. several weeks ago and made plans to enter the mercantile field. His engagement with Remick denotes a change of mind.

HUGHES OPENS SONG SHOP

CLEVELAND, O., Nov. 1.—Ernie Hughes, formerly manager of the Cleveland office of Leo Feist, Inc., has left the music publishing business and embarked in the retail end of the trade. He has opened a song shop in this city and is doing an excellent business.

BLOOM BACK IN NEW YORK

Benny Bloom, who has been connected with the Philadelphia and Chicago branches of the Irving Berlin, Inc., house for the past few months has returned to New York and is now in the band and orchestra department.

SYNCHRONIZING CONTRACT READY

Conferences between the attorneys for the Music Publishers' Protective Association and the Synchronizing Music Co. have been held on several days during the past week and the contract which for sometime has been under consideration is practically ready for the signatures of the parties.

The Synchronizing Co. has entered the music distributing business from a new angle and plans to make and distribute musical scores which can be played in motion picture houses in connection with the showing of the big feature films.

By means of this score, the musical portion of a picture theater's programme is expected to be improved greatly.

The Synchronizing Co. are to pay to the music men on the signing of the contract the sum of \$5,000 as advance royalties.

ASK FOR DISMISSAL OF SUIT

The Consolidated Music Corporation and Shapiro, Bernstein & Co., Waterson, Berlin & Snyder, Leo Feist, Inc., T. B. Harms & Francis, Day & Hunter, M. Witmark & Sons and Irving Berlin, Inc., the parties named in the U. S. Government suit in which restraint of trade and competition in the sale of word rolls was alleged, have through their counsel Gilbert & Gilbert filed an answer.

The defendants admit that the Consolidated Music Corp. was organized and that the publishers mentioned in the Government's petition turned over to it certain exclusive rights for use in the manufacture of word rolls, deny other allegations in the petition and ask for a dismissal of the suit.

WITMARKS GET "WYOMING"

After considerable bidding among local publishers for the American rights to "Wyoming," the big English dance hit, M. Witmark & Sons finally secured it and will release the number within the next week or ten days.

The number is primarily a waltz and the Witmarks in addition to issuing it in that form, will also publish it as a song.

2,000 TITLES REGISTERED

The Registry Bureau of the Music Publishers' Protective Association has up to date registered two thousand song and instrumental titles for the various members of the organization. In addition to this the bureau has settled numerous cases of title conflict avoiding thereby legal and other expenses which always follow a title clash.

KORNHEISER BACK FROM TRIP

Phil. Kornheiser, manager of the professional department of Leo Feist, Inc., returned on Saturday from a two weeks' trip through the middle west. He visited all of the Feist branches in that section outlining some new exploitation plans in connection with some of the new publications of his firm.

SCOTT SINGS IRISH SONG

Henry Scott, the grand opera bass now making a tour in vaudeville, is singing Harry Von Tilzer's new Irish song "That Old Irish Mother of Mine." Scott, who is now in the south is booked for the Palace Theatre week after next.

ARCHIE LLOYD IN VAUDEVILLE

Archie Lloyd, formerly manager of the New Orleans office of Leo Feist has left the music business for vaudeville and is now working with Al. Piantadosi, the songwriter and former music publisher.

HENRY SANTLEY WITH FEIST

Henry Santley, a brother of Joe and Lester Santley, is now connected with the professional department of Leo Feist Inc.

SUMMY JOINS THE M. P. P. A.

The Clayton F. Summy Co., the Chicago music publishing firm, has joined the Music Publishers' Protective Association.

STORMY MEETING PREDICTED

The annual general meeting of the Society of Composers, Authors and Publishers to be held on Thursday of this week, will according to a number of the members be one of the most interesting held since the organization was formed and unless present plans change a stormy session will doubtless result.

In spite of the big financial success of the organization members are freely criticizing the officers for not devising some means whereby the big fund collected by the society during the past six years can be divided among the members.

The amount collected by the society since its formation is in excess of \$250,000 and of this amount over \$175,000 is on deposit in banks and trust companies and in its treasury in the form of government bonds and other securities.

Some of the music publisher members have for the past few months openly stated that the time has come for this money to be divided, and especially those publishers who have for years suffered a loss in business due to the fight which motion picture theater owners and proprietors of other resorts have continually waged against the society and its members.

Another matter in connection with the society which is being criticised is the business policy of the organization, which has been one of conservative action in so far as publicity is concerned, with the result that while the society has been in existence for over six years, there are throughout the United States many theater owners who know almost nothing of the organization, the laws under which it operates or its methods of business. This according to the complaining members is largely responsible for the continued fight which the picture theater owners and other amusement resort proprietors are waging against it.

The division of the money now in the society's treasury will hardly be made at the coming meeting for several reasons, one of them being that up to date no means has yet been devised to determine the manner in which it may be apportioned among the members. In France, where the idea originated, an orchestra director keeps a record of the numbers performed by his orchestra and from this record the amount due the various authors, composers and publishers is computed. This has not been done in the United States, although it doubtless was the idea of the society to do this when it was formed as in its articles of association it states that each concern having a license agreement with the society should furnish the Society daily a programme stating accurately the titles of all works performed on each day. The great number of orchestras which play without programmes doubtless defeated this plan, which, had it been adopted and carried would have entailed endless labor and expense.

In the meantime, the big sum in the treasury continues to increase and just how the music men are to divide it is a mystery.

FLEMING WITH HASENBEIN

The music firm of Max E. Hasenbein & Co. Inc. have signed Lem Fleming, the songwriter and composer, for a period of three years. The Hasenbein Co. expect to issue one song each month, carrying Fleming's name. Their first release will be "You'll Never Know Nor Care," a ballad of which J. W. Carden wrote the words.

NEW ROAT SONGS READY

"How I Love A Summer Day," and "Bye Bye Land," two new songs by Chas. E. Roat, the Battle Creek, Mich., publisher will be released during the coming month.

MILT HAGEN RESIGNS

Milt Hagen, formerly manager of the New York office of Daniels & Wilson, has resigned his position. Hagen, who has been in San Francisco for some time, returned to New York last week.

George Backus has joined the cast of "Spanish Love."

Mabel Merritt has been placed with Victor Hyde's act.

La Follette and Burt have been routed over the Folli time.

Cliff Edwards has gone into Ziegfeld's "Nine O'clock Revue."

Buster Finelle was married to George Jerome Stone last week.

Leo Fink has started casting for a new revue for the Ritz, Brooklyn.

May Thompson is supporting Joseph Cawthorn in "The Half Moon."

Edward Fielding has been engaged for "Cornered," to open here shortly.

Charles W. Aldrich has been engaged for a part in "The Half Moon."

Rosie Green and Joe Keno are the proud parents of a new baby daughter.

Meyer B. North will sail on the *Mauretania* for England on November 10.

Lucas and Inez are touring the Interstate Circuit in their "Art Classic."

Dolly Lewis is the new leading lady at P. F. Shea's Theatre, Holyoke, Mass.

Reginald Barlow has been added to the cast of "The Prince and the Pauper."

Bert Clark is soon to put out his Clark and Hamilton act with Flavia Arcaro.

Dora Ruby has replaced Edith Fabrini in Fred Bower's act, "The Song Shop."

Max Cooper and Irene Ricardo were married in San Francisco on October 26.

Celia Adler will sail shortly for Europe, where she will appear in the drama.

Elaine Palmer has been engaged by Charles Dillingham for "The Half Moon."

Fred Stanhope has accepted the post of general stage manager for the Shuberts.

Eva Dallon is to do a single in vaudeville under the direction of Rose and Curtis.

Eva La Galliene and Sidney Blackmar are now being featured in "Not So Long Ago."

Mary Hay has been engaged for "Sally in Our Alley," the new Ziegfeld production.

Freeman and Lewis have been placed with Jean Bedini's "Peek-a-Boo" company.

Frank Thomas Davidson and Adele Darnielle obtained a license to wed last week.

Robert Robeson has been placed in the leading role of Thomas Grant Springer's "Sabe."

Flora Zabelle has returned home from the hospital and is rapidly regaining her health.

George Hassell has been engaged by C. B. Cochran for the Dolly Sisters' show in London.

Klein Brothers opened a five-weeks' tour of the Pantages Circuit at Detroit last Monday.

Florence Darley has replaced Frankie James with Jean Bedini's "Peek-a-Boo" company.

Walter Brook's act, "Molly and Her Pals," has been booked solid for thirty-six weeks.

George Stanley has been added to the Columbia Musical Comedy Company, Oakland, Cal.

ABOUT YOU! AND YOU!! AND YOU !!!

George F. Simpson has been appointed manager of the Mary Anderson Theatre, Louisville.

The El Bart Brothers have been routed over the Keith Circuit through the Max Hart office.

Elsie Craig and Bessy Taylor have been added to the cast of "The Maid of the Mountains."

Rhea Dively was last week engaged to appear in stock at the Hyperion Theatre, New Haven.

Robert Casadesus, of the Theatre Francais, sailed for France last week on the *Rochambeau*.

Thomas Shearer has joined the cast of "The Bad Man," playing the part of Uncle Henry.

Edna Peckham has been added to the Alcazar Company, San Francisco, to play ingenue parts.

Charles W. Lawrence has been engaged for a part in "The Half Moon" starring Joseph Cawthorn.

Pasquale Amato, the operatic star, returned to this country last week after a summer in Italy.

Emma Trentini, engaged to sing in light opera by Fortune Gallo, returned last week from Europe.

Cressy and Dayne are booked for a tour of the Orpheum circuit, opening at Chicago on January 2.

Jack Cronin and Jeane Bradley will open out of town next week in a new act called "Some Kick."

Betty Bond is slated to open shortly in a new vaudeville act which Alex Gerber has written for her.

Beatrice Morgan has been signed by H. B. McCarty for the juvenile role in "Moonlight Madness."

Lowell Drew and Edmund Condon have been engaged to appear with Ethelyn Clark in her new act.

Jimmy Lucas started a tour of the Orpheum time at the Orpheum Theatre, Kansas City, last Sunday.

Daniel Frohman, on November 6, will sail for the West Indies, where he will take a short vacation.

Marie Casmere, formerly leading woman for Corse Payton, has joined Eddie Heron's act, through Ollie Logsdon.

Walter Allen, Ruth Stone and Billy Lewis open with the Del Lawrence Company at Phoenix, this week.

Al Gilbert, head of the Gilbert Productions, is a patient in Bellevue Hospital as the result of an infected leg.

Duke Reynolds is recuperating from a nervous breakdown at the home of his sister in Port Jervis, New York.

Mae George, ingenue prima donna, has been placed with one of Victor Hyde's acts through the Harry Bestry office.

Blanche Kuhn, of the Kuhn Girls, has suffered a nervous break-down and the act has cancelled its engagements.

Bert Errol, the female impersonator now playing on the Keith time, is to sail for London the latter part of next month.

Frank Ferguson will begin his third lecture season at Columbia University, November 3, on "The Theatre of Today."

Anna Callahan has been engaged for "Marriage vs. Divorce," replacing Vivian Van Slyke. Placed by Cordelia Tilden.

Grace Reals, Charles Stevenson and Florence Carpenter will be seen in support of Henry Hull in "When We Are Young."

Gertrude Carlyle has been engaged by Arthur Donaldson for the cast of "Sun Valley," in which he will appear this season.

Dorothy V. McCord is to be married to J. Louis Slattery, manager of the Orpheum Theatre, Montreal, in that city in November.

Mildred Southwick, a former member of "The Acquittal Company" has joined the Wilkes Dramatic Stock Company in Los Angeles.

Elwyn Harvey has succeeded Ines Ragan as leading lady of the Alcazar Theatre stock company, and made her debut last Sunday.

Bernice Frank, late member of Anderson's "Frivolities," will shortly resume her work as leading lady with local stock company.

Ruth Terry, who created the role of "Topsy St. John" in "The Gold Diggers" is to be featured in a series of two reel comedies.

Harry Fox was forced to retire with his act, on account of illness, from the Orpheum, San Francisco, on Wednesday of last week.

Betty Wynn, formerly a member of Anderson's "Frivolities," has been added to the Majestic Theatre stock company, an ingenue.

Cordelia Tilden has returned to her office in the Putnam Building after an absence of ten days as a result of death in her family.

Frances Pritchard and company have been booked over the Orpheum time opening at the Orpheum Theatre, St. Louis, on November 21.

Harry David has been appointed manager of Loew's State Theatre, the re-modeled Macdonough Theatre, at Oakland, California.

Paul Allen, formerly of the Allen and Green agency, has become an artist's representative and has received a franchise in the Loew office.

Charles H. Miemeyer, formerly manager of the Pantages Theatre at Oakland, California, was recently married to Jesse Pereira in that city.

Bernice La Rue engaged for the leading part in Harry Walker's "Sunkist Girls" was called home by the sudden illness of turned to New York.

Johnny Ford and his Melody Maids will start a tour of the Orpheum Circuit on December 26, opening at the Orpheum, Duluth, on that date.

Fay Tunis, who has been appearing as the Act of Spades in the Bobby O'Neal Revue, has given in her resignation, to take effect this week.

Botalo Rubino and Gertrude Clemons have been engaged for the cast of "When We Are Young," in which Lee Shubert will present Henry Hull.

Fritz Lieber arrives in New York this week from Los Angeles to begin rehearsals for his Shakespearean season, which begins December 27.

Bob Pender sailed on the *Aquitania* yesterday for London to rehearse a troupe of clowns for "Cinderella," the Covent Garden Christmas pantomime.

Patterson McNutt has resigned as assistant to Stephen Rathbun, dramatic editor of The Sun and has joined the press staff of Wagenhals and Kemper.

Adama Didur, the Polish baritone who has been in his native country for several months, returned to this country last week on board the *Giuseppe Verdi*.

Charles Dalton, now appearing in "Three Live Ghosts," has been engaged to play in Max Marcin's new play "The Dim Lantern," to be produced next Spring.

William Cahill, Ted Milan, Lombard Brothers and Happy Mack and Jazz Boys, entertained at the Grand Rally of Democracy in the Third Assembly District last Friday night.

W. T. Benda, the artist who created the masks Margaret Severn wears in the "Greenwich Village Follies, 1920," is a nephew of Madame Modjeska, the late Polish actress.

Marguerite Clayton, who played the lead on the stage in "Hit the Trail Holiday," has been engaged by Myron Selznick for a leading role with Elaine Hammerstein in "Pleasure Seekers."

Violet Moore (Mrs. Harry Leland) has joined the Republic Stock Company, San Francisco, as second woman, and Ira Robertson as general utility man, both opened in "Elevating A Husband."

Kenneth Miner, one of the singing soldiers of "Buddies," has forsaken the footlights for missionary work which he will do in connection with the Central Mission, in Washington, D. C.

Helene Sinnott, who replaced Fay Bainbridge in "East Is West," while the latter was ill several months ago, is again appearing in the leading role of that play at the Majestic Theatre, Brooklyn, this week.

Irene Matthews, Virginia Lee, Juliette Compton and Corone Paynter will be presented to London theatregoers by John Murray Anderson in the new revue which he will produce there for Charles G. Cochran.

Paul Gray, at one time on the staff of *Wid's Daily*, and who later was Exploitation Manager for Selznick's New York Exchange, has opened an office in the Fitzgerald building to handle special exploitation and publicity work.

Albert Perry, Effie Shannon, Lucille Watson, Elizabeth Risdon, Ralph Roeder, Dudley Diggess, Fred Eric, Erskine Sanford, Henry Travers and Helen Westley will be in the cast of "Heart-break House," which opens November 10 at the Garrick Theatre.

I. N. Cohen, formerly manager of the Burbank Theatre, Los Angeles, and identified with several of the film exchanges, has been appointed manager of the People's Theatre, Sacramento, where he has organized a new stock company, headed by Walter Richardson, who will make his first appearance in "Lombardi Ltd."

Leon Levy has been appointed manager of the Imperial Theatre, San Francisco, made vacant through the resignation of Harry David, who has joined the Ackerman-Harris forces as manager of the new State Theatre in Oakland. Sol Pincus, press representative of the Imperial, has been made assistant manager to Levy.

Anna Williams, prima donna, Marcella, rag singer, "Tootsie," dancer, and Ann Mason, Cleo Hoffman, Pearl Richter, Ruth Walsh, Maizie Kennedy, Betty Morgan and Doris Clark opened this week at Poughkeepsie in a new revue produced by Walter Windsor and Joe Mann. It goes into the Picadilly, Brooklyn, next week.

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N. V. A. Membership Drive, November 15 to December 15, 1920

TO ACTIVE MEMBERS OF THE VAUDEVILLE PROFESSION:

For more than four years now the *NATIONAL VAUDEVILLE ARTISTS, INC.*, has been in existence as an organization of, and for, the vaudeville artists of America. It started in a small way, but with a definite program laid out for itself. Today we point with pride to our achievements and call attention to the fact that every promise we have made has been fulfilled; in addition to which we have been instrumental in bringing about reforms and improvements that we ourselves did not dream would be possible in so short a space of time.

Our watchword at the beginning was "HARMONY," and we have proved beyond any question of doubt that the best way to improve our conditions, individually and collectively, is to work in hearty co-operation with the Managers, as represented by the *VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION*. This latter organization has given us the helping hand at all times. We have never called upon them for anything and failed to get it. All over the nation today the result of this policy is evident. Managers everywhere are going out of their way to make pleasant the path of the artist, and this condition will continue and will even improve as time goes on, just to the extent that the artist evidences the same spirit of good will and co-operation that is being shown by the manager. The things we have accomplished are well known to every artist in vaudeville. It is unnecessary to enumerate the various items, such as "play or pay" contracts, protection of material, arbitration of disputes, and so on. And then we have the \$1,000 free life insurance that now goes with every paid-up membership, and we have the most beautiful and complete club house of any branch of show business in the world. We are PROUD of our record. We want to do bigger things in the future. But first of all we must have a one hundred per cent. membership. There is no earthly reason for any vaudeville artist not being a member in good standing. There are a thousand reasons why each artist SHOULD BE A MEMBER. Our record is an open book, and we pur-

pose setting forth further information and details in subsequent announcements in the trade press. This will be supplemented by circulars, posters and other literature that will soon be available in all vaudeville theatres. In the meantime help us strengthen our organization by boosting the membership drive. If you are already a member, show your loyalty by boosting. If you are not a member, enlighten yourself on the advantages of membership, and we are sure you will join our ranks during this drive.

Respectfully,

SPECIAL MEMBERSHIP CAMPAIGN COMMITTEE

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HARRY COOPER
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FRANCIS RENAULT
OWEN M'GWENNEY
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GRACE NELSON
BELL MONTROSE
JOSIE FLYNN
ED MORTON
VAL STANTON

ROBERT T. HAINES
SARAH PADDEN
SAM WILLIAMS
JIMMY LUCAS
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W. F. YOUNG
CHAS. N. WHEELER
KATE ELINORE
EDDIE LEONARD
BOB HALL
HARRY HOLMAN
RUTH ROYE
JOE DANIELS
JOHN A. PHILBRICK
BOYCE COMBE
PEGGY DALE WHIFFEN
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THE BOY WITH THE SMILE



THIS WEEK
B. F. KEITH'S
BROADWAY THEATRE

—
DIRECTION—I. KAUFMAN

B. F. KEITH'S VAUDEVILLE EX.

NEW YORK CITY.

Palace—Dennis Sisters—Sarah Padden & Co.—Eddie Foy—Lillian Shaw—Toney & Norman.
Riverside—Herberta Beeson—Muldoon Franklin—L. Pierpont & Co.—Cathedral Singers—Henry Lewis—Alleen Stanley—Hyams & McIntyre—Patricola & Mason.

Colonial—Johnson, Baker & Johnson—Trabsfield Sisters—Adelaide & Hughes—Mr. & Mrs. J. Barry—Love Letters.

Alhambra—O'Rourke & Adelphi—Ford Sisters—Dugan & Raymond—McClellan & Carson—Miller & Mack—Elinore & Williams.

Royal—O'Donnell & Blair—Kharum—The Leightons—Long Tack Sam—Lambert & Ball.

Hamilton—Bob Hall—Missan Troupe—Eliz. Brice & Co.—Nonette—Not Yet Marie—Chong Ling Hee.

Jefferson—Tommy Gordon—Clark & Bergman—Vinton O'Donnell & Co.—Lee Children.

BROOKLYN, N. Y.

Bushwick—Bert Errol—Lydell & Macy—Sampson & Leonhard—Rooney & Bent Revue—Suratt & Co.—Ruth Rose—4 Lamey Bros.

Orpheum—Flying Mayos—I. & J. Kaufman—Nat Nazarro B. & B.—Arnold & Lambert—Louise Gunning.

ALBANY

Keith's—Tuscano Bros.—Senator Murphy—Jed Dooley—Billy Arlington.

BALTIMORE

Keith's—Fox & Barton—Schichtel's Mannikins—A. C. Astor—Lorraine & Crawford.

BUFFALO

Keith's—Young & April—Eric Zardo—Adams & Griffith—Jack Kennedy & Co.—Lydia Barry—Kluting's Animals—Demarest & Collette—Eva Shirley & Co.

BOSTON

Keith's—Beth Berri—Margaret Padula—Pedestrianism—Carrie J. Bond.

COLUMBUS

Keith's—Margot & Francois—Dolly Kay—La France & Kennedy—Paul Decker & Co.—Herbert Brooks—Francis Renault—Myers Burns & O'Brien.

CINCINNATI

Keith's—The Vivians—Ethel McDonough—Bert Fitzgibbon—Rome & Gant—Hermine Shone & Co.—Four Readings.

CLEVELAND

Keith's—The Rials—Mr. and Mrs. Norcross—Matthews & Ayers—Herschel Henle—Ernest Evans & Co.—Four Pashas—Janet of France—Brown & O'Donnell.

DETROIT

Keith's—J. & K. DeMaco—Burke & Durkin—Chas. F. Semon—Oleg Petrova.

DAYTON

Keith's—Evans & Perez—Coogan & Casey—Edie Foyer—Plink's Mules—Bense & Baird—Howard & Clark Revue.

ERIE

Keith's—Samaroff & Sons—McGrath & Deeds.

GRAND RAPIDS

Keith's—ReKoma—Margaret Young—Rajah—Joe Cook—Alex. Bros. & Eve—Ida Mae Chadwick—Sylvia Loyal.

HAMILTON, CAN.

Keith's—Vittorio & George—Luch Bruch—Carson & Willard—Swift & Kelly—Bert Kenny.

INDIANAPOLIS

Keith's—B. & Wheeler—Francis Pritchard—Frank Hurst—Coomah—Geo. M. Rosener—Samoya—Lorimer Hudson.

LOWELL

Keith's—Monroe & Grant—Barry & Whittlestone—Amoros Sisters—H. J. Conley & Co.—Sandy Shaw—Casey & Warren—The Lampkins.

LOUISVILLE

Keith's—LaToy's Models—Ed. E. Ford—Josie Heather & Co.—Bessie Temple & Co.—Juliet Morris & Campbell—Harry Watson & Co.—Chas. McGood & Co.

MONTREAL

Keith's—Sheldon & Daly—Hazel Moran—Billy Glason—Harry Carroll Revue—Patricola—Nash & O'Donnell—Lohse & Sterling.

OTTAWA

Keith's—Nayron's Birds—Millard & Marlin—Howard & Sadler and Haunted Violin—John S. Blondy & Co.—Rene Roberts & Co.

PORTLAND

Keith's—The Ovandos—Dave Roth—Mason & Cole—Grace Huff & Co.—Golden Gate Trio.

PHILADELPHIA

Keith's—Reynolds Trio—Tony—Mary Marble & Co.—Boyce Combe—Lane & Moran—The Cansinos—Eddie Leonard—The LeGros.

PITTSBURGH

Keith's—Henry & Moore—Kara—Scanlon Dennis Bros.—McConnell Sisters—Anna Chandler.

PROVIDENCE

Keith's—A. & M. Havel & Co.—Galletti's Monks—Ed Morton—Extra Dry—Yvette Rugel.

ROCHESTER

Keith's—Worden Bros.—Dooley & Storey—Yvette & Co.—Great Lester—Emma Carus—Big City Four—Howard's Ponies.

SYRACUSE

Keith's—Earl Emmy's Pets—Claudius & Scarle—Dunbar & Turner—Kinney & Corinne—Fall of Eve—Koban Japs.

TORONTO

Keith's—Mullen & Correll—Weeks & Baron—Harry Breen—McIntosh & Malds—Walter Manthy & Co.—Trip to Hitland—V. & E. Stanton.

TOLEDO

Keith's—Raymond Wilbert—Marie Nordstrom—Kelly & Pollock—Ameta—Chic Sale—Gibson & Connell—Four Nightons.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Frisco & McDermott Co.—Juliet—Yates & Reed—Jas. Cullen—Wilson & Parson—C. & F. Usher—A Hungarian Rhapsody—La France Brothers—Dupree & Dupree.

State Lake—Trixie Friganza—Bronson & Baldwin—Dance Creation—Duffy & Sweeney—Roy & Arthur—Grant Gardner—Geo. McFarlane—The Honey Boys—Miss Ioleen.

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VAUDEVILLE BILLS
For Next Week

Majestic—Stella Mayhew—Frisco—J. & M. Harkins—Bradley & Ardine—Sidney Grant—Marie Gaspar—Snyder—Melin Co.—Wilbur Mack & Co.

CALGARY.

Orpheum—Mme. Doree's Operologue—Dale & Burch—Two Jesters—Magic Glasses—Laurel Lee—Garcinetti Bros.

DES MOINES.

Orpheum—Georgia Campbell Co.—Nelson & Cronin—Wallace Galvin—Cabil & Romaine—Teschow's Cats—Lucy Gillette—Jack Trainor & Co.

DENVER.

Orpheum—The Sirens—Roy La Pearl—Barnes & Freeman—Love Game—Aro Bros.—Ward & Dooley—Herbert Clifton.

DULUTH.

Orpheum—Love Shop—Pistel & Johnson—Ray Conlin—Follow On—Harvard, Holt & Kendrick—Sidney Phillips.

KANSAS CITY.

Orpheum—Love Shop—Pistel & Johnson—Ray Conlin—Follow On—Harvard, Holt & Kendrick—Ray Conlin—Follow On—Harvard, Holt & Kendrick—Sidney Phillips.

LOS ANGELES.

Orpheum—Harry Fox & Co.—Powers & Wallace—Lord Chester & Co.—Rose & Moon—Story & Clark—Chas. Henry's Pets—Shellah Terry & Co.

LINCOLN.

Orpheum—Under the Apple Tree—Kennedy & Rooney—Stanley & Birnes—Neal Abel—Carlton & Ballew—The Branks—Lawton.

MINNEAPOLIS.

Orpheum—Ames & Winthrop—Dave Harris—Oliver & Oip—Price & Bernie—Bevan & Flint—Lillian's Dogs—Edith Clasper & Co.

MILWAUKEE.

Palace—Solly Ward & Co.—Pilcer & Douglas—Tracey & McBride—Minetti & Reidell.

MEMPHIS.

Orpheum—Henri Scott—Kiss Me—Merlin—Gardner & Hartman—L. & P. Murdock—Jerome & Newell—Jap.

NEW ORLEANS.

Orpheum—Four Fords—Owen McGivney—Lucille & Cockie—Hampton & Blake—The Four Gossips—Reddington & Grant.

OMAHA.

Orpheum—Emma Haig & Co.—Frank Wilcox & Co.—Wm. Brack & Co.—Primrose Four—Werner Amoros & Co.—Coley & Jackson—Swor Brothers.

OKLAHOMA CITY.

Orpheum—Flirtation—Frank & M. Britton—Mullen & Francis—McCormack & Wallace—Emily Darrell—De Koch Troupe—Joe Melvin.

PORTLAND.

Orpheum—Spirit of Mardi Gras—Bert Baker & Co.—Lelpig—Guy Weadick—Willie Hale & Bros.—Claude & Marion—Sabbott & Brooks.

ST. PAUL.

Orpheum—Hackett & Delmar Revue—Three Regals—Mrs. Wellington's Surprise—Anger & Packer—Gonne & Alberts—Ed. Marshall—Fenton & Fields.

SIOUX CITY.

Orpheum—Elly Lightners & Alex.—Chas. Kenna—Challen & Keke—Bert & Lottie Walton—Elsa Ruegger & Co.—Langford & Fredericks—Four Aces.

SALT LAKE CITY.

Orpheum—Bits & Pieces—Dewey & Rogers—Wallace Clark & Co.—Three Lords—Billy Shoen—Four Harmony Kings—Wastika & Understudy.

SACRAMENTO.

Orpheum—Musicaland—Imhoff, Conn & Corinne—Morgan & Kloter—Herman & Shirley—Jas. & Etta Mitchell—Reed & Tucker.

SAN FRANCISCO.

Orpheum—Varieties of 1920—Barr Twins—Lord & Fuller—Bobbe & Nelson—Leon Varvara—5,000 a Year—Kellam & O'Dare—Glen Jenkins.

SEATTLE.

Orpheum—Kitty Gordon—Jack Wilson—Rae E. Ball & Bro.—Hunting & Francis—Dotson—Royal Gascolgues—Three Weber Girls.

ST. LOUIS.

Orpheum—Blossom Seeley & Boys—Kane & Herman—Lyons & Yosco—Bartholdi's Birds—Toto—Emily Ann Wellman—The Magpies.

Rialto.

Rialto—Lev Dockstader—Fixing the Furnace—Moss & Frye—Buch Brothers—Harmon—Resista.

VANCOUVER.

Orpheum—Billy Gaxton—McCormack & Irving—Murphy & White—Cameron Sisters—Hubert Dyer & Partner—Chas. Wilson.

WINNIPEG.

Orpheum—Victor Moore & Co.—Hello Husband—Dancing Kennedys—Goslar & Lusby—Olsen & Johnson—Jack La Vier.

WASHINGTON.

Robbie Gordone—Bob & Tip—Ethel Hopkins—Ethel Clifton & Co.—Geo. Jessels Revue—Bailey & Cowan.

WILMINGTON.

YOUNGSTOWN.

Wm. Ebs & Co.—Raymond Bond & Co.—Grace Nelson—Bothwell Brown & Co.—Gordon & Ford—Van Cleve & Pete.

F. F. PROCTOR

Week of Nov. 1, 1920

NEW YORK CITY.

Fifth Ave. (First Half)—Rob. H. Dodge Co.—Ashi Troupe—Duffy & Mann—Wilber Sweatman Co.—Innis Bros.—Sweeties. (Second Half)—Leightons—Arthur Hartley Co.—Nestor—Pippino & Perry—Greenwood & Quinette—Six Imps and Girle.

CALIFORNIA.

Coliseum (First Half)—Thos. E. Shea Co.—Wilkins & Wilkins—Johnson Baker & J.—Milt Collins—Winston's Waterlions—Julia Curtis—Tooney & Norman. (Second Half)—Guirau & Marguerite—Sweeties—Ben Bernie.

BROADWAY.

Broadway—Jimmie Daley—Jack Joyce—Thames Bros.—Archer & Belfore—G. Leonard Fletcher—Lobby & Sparrow—James B. Carson Co.—Lewis & O'Hay.

HARRISBURG.

Harriett—Fred LaReine Co.—Bob Hillis—Wah Let Ka—Soosman & Sloan. (Second Half)—The Herberts—Yule & Richard—Wah Let Ka—Zahn & Dreiss.

CINCINNATI.

CINCINNATI.

GLOVERSBURG.

P. George—Conley & Webb—Four Jacks and Queen—Marie Russell—Shelvey Boys—Corinne Arbuckle—Marie Hart Co.—Happy Moments.

HARRISBURG.

Harriett—Clarendon Bros.—Bennett Girls—Beatrice Morgan Co.—Harry Cooper. (Second Half)—Toonerville Tooter—Bert Wheeler Co.—Chabot & Tortini—Century Girls—Bobby Heath Co.—Graham's Marionettes.

HAZELTON.

(First Half)—Patrice & Sullivan—McCarthy & Stennard—Frosini—Three Boba. (Second Half)—Crane & Howard—Reynolds Trio—Arthur Lloyd—Ruth Curtis & Jazz Band.

ITHACA.

Adroit Bros.—The Parables—Hall & Brown—Lewis & Frits—His Taking Way.

JERSEY CITY.

(First Half)—Arthur Whittaw—Jessie Morris—Kennedy & Braham—Heppe & Perry—Six Imps & Girl—Fashions De Vogue. (Second Half)—Quinn & Caverly—Corinne Arbuckle—Belle Montrose—Lynch Zeller—Beeman & Grace.

YOUNGSTOWN.

(First Half)—Morin—Sebastian & Myra—Meredith & Snosier. (Second Half)—Dator & Craig—Buddy Walker.

LANCASTER.

(First Half)—Welton & Marshall—Leonard & Willard—Zuhn & Dreiss—Cameron. (Second Half)—Leonard & Willard—Stone & Hayes—Barndard & Meher—Zeno Moll & Carr.

MONTREAL.

West & Van Slied—Making Movie Stars—Carlo Bros.—Dave Kindler.

MIDDLETOWN.

Lemong Long—Irene Meyers—Weber Taylor Hick. (First Half)—Ross & Cook—Innis & Ryan—Leffingwell & Wallace—Wilson & Kelly—Maxine Dancers. (Second Half)—Marie Dorr—Yachting—Nikko Japs.

MORRISTOWN.

(First Half)—Hip Raymond—Dunham & O'Malley—Southern Four. (Second Half)—Aileen Flory—Dixie Four—J. C. Lewis Co.

NEWARK.

Dave & Rich—Irving & J. Kaufman—Wilton Sis.—McLallen & Carson—Bender & Heer—Not Yet, Main—Henry Lewis—Masters & Kraft Co.

NEW LONDON.

(First Half)—Bentell Bros.—Infeld & Noblet—Sampson & Douglas—George F. Moore Co

BON VOYAGE

Sailed November 2nd, S. S. Aquitania

To open November 15th, GRAND THEATER, BIRMINGHAM, ENG.,
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THE WOMAN DODGER

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with Byron
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in Vaudeville

LEWIS & GORDON Present

BOB CURTIS AND FITZGERALD JACK

NOVEL SKIT

"ODD BITS OF NATURE"

BOOKED SOLID
KEITH CIRCUIT

ORCHESTRA NEWS

ORCHESTRA LEADERS SCARCE

A big scarcity of competent orchestra leaders exists at present according to a statement made recently by one of the officers of the New York Musical Union.

The shortage is due to the increasing number of new theatrical productions, vaudeville acts carrying leaders, new motion picture theatres and the craze for dancing.

The present union scale for leaders means nothing to the leader of ability who can get an amount far in excess of the figure which the union has placed for his services. A conductor of any of the productions in New York can easily command a salary considerably in excess of \$100 weekly. The picture houses are continually offering big salaries for capable musicians and the dance orchestra leaders, especially those who with their novelty organizations happen to hit the public fancy can command their own price.

DIDN'T HAVE TO PASS

A young musician called at the orchestra department of Jerome H. Remick & Co. one day last week and asked for several selections. He talked with Abe Holzman, the manager, who after he had supplied him with the selections asked for, called his attention to the printed slip on the wall describing the Orchestra Club. "By joining that club," said Abe, you will get each month all our new selections and not only will you have all our numbers as soon as they are issued, but will get them much cheaper than if you purchased them from time to time as you want them. "Tell me," inquired the young musician, "do I have to pass an examination to join the club?"

EARL CARROLL STARTED IT

Just who is responsible for the introduction of banjos and other novelty instruments in orchestras is unknown, but as far as New York is concerned, Earl Carroll, the playwright and producer, can be blamed.

In Carroll's first musical show, "So Long Letty," which played a long engagement in New York several years ago, Carroll introduced banjos in his theatre orchestra.

GRESSE FORMING A BRASS BAND

Louis Gresse, musical director of the George Le Maire "Broadway Brevities" at the Winter Garden, is organizing a brass band composed exclusively of soloists. Mr. Gresse was for a number of years associate conductor of the International Lyric Grand Opera Company.

MINSTER HEARD IN N. Y.

Sol. Minster, the Washington musical director, and a twelve piece orchestra come to New York last week to play at a Ritz-Carleton wedding. Minster has one of Washington's crack orchestras and the young couple insisted upon his organization coming to New York.

DAVIS OPENS BOSTON OFFICE

Meyer Davis, the conductor who has orchestras playing at the New Willard, Washington, the Bellevue-Stratford, Philadelphia, and the Copley Plaza, Boston, has opened an office in Boston for the supplying of musical organizations for dances, clubs, dinners and other social affairs.

THEODORE BENDIX IN FRISCO

Theodore Bendix, the orchestra leader who has for years been connected with various New York theatres, is now in San Francisco, where on November 7 he will become the leader of Belasco's Alcazar theatre orchestra.

TYPEWRITER IN ORCHESTRA

In a new production by a Russian ballet, now playing at one of the big Petrograd theatres an ordinary typewriter has been installed as an instrument in the orchestra.

LEADERS VISITING NEW YORK

The big success, financial and artistic which has been scored in New York by the California orchestras directed by Paul Whiteman and Art Hickman is responsible for a great number of leaders from all parts of the country coming to New York to hear the western orchestras.

The Whiteman and Hickman orchestras which have met with such success in New York are the talk not only of New York musicians but those of the entire country as well. The enormous salaries which these two directors get is the main topic of conversation wherever musicians congregate and comments regarding their great popularity are frequently tinged with caustic criticism. The big majority of New York leaders in their criticisms say that neither the Hickman nor Whiteman orchestra is musically entitled to the big vogue which it is at present enjoying and that they are but fads.

The out of town leader however, takes a different view. Almost without exception, they give the western leaders credit for introducing something new and have hurried to New York to learn their style and see if they cannot be the first to introduce it in their own cities.

NEWARK HAS FINE LEADER

In Eugene Ingraham, Newark has an orchestra director of much ability and he has gathered him about a fine collection of musicians. Ingraham who does much of the society work in New Jersey has several large and medium sized musical combinations which have given much satisfaction in musical circles. Ingraham will not supply an orchestra of less than five men for any engagement, believing that a smaller number can not give the proper musical rendition.

CONRAD FOR PALM BEACH

Henri Conrad's orchestra has been engaged for the Beach Club at Palm Beach, Fla., this winter. Conrad, who has an office at No. 1277 Madison Ave., New York, has a number of orchestras and does a large amount of work in New York. All of Conrad's men are paid more than the union scale, they work for him on a weekly salary basis whether they play or not and in this way he has gathered together a fine aggregation of musicians.

CONSERVATISM WON

According to a well known Broadway musical director the election of officers of the Musical Mutual Protective Union, Local No. 310, published last week in the Clipper was not an almost clean sweep of the union officers but was really changes in the Board of Directors and Trustees occasioned by differences of opinion. "It was a case of Conservatism against Radicalism and Conservatism won," said the leader.

CARBONARE AT THE COLISEUM

Gerard Carbonare, with an orchestra of excellent musicians is at the new B. S. Moss Coliseum theater which opened a few weeks ago. The orchestra is one of the features of the big playhouse and while it is not as large as those of the big Broadway picture houses it is so well handled as to in the short space of time the house has been running have attracted much attention.

CLEVELAND LEADER IN N. Y.

James D. Johnson, the Cleveland, O. director has been spending several days in New York making the acquaintance of the local directors and listening to their style of rendition.

LEVITOW AT THE COMMODORE

Bernard Levitow, at the Commodore Hotel has an orchestra which is attracting much attention. Every member is a musician of ability and this combined with the able manner in which they are directed makes of the organization one of the best of its kind in the city.

NEW ACTS

(Continued from Page 12 and on 28)

KARYL NORMAN

Theatre—Palace.
Style—Female Impersonator.
Time—Twenty-eight minutes.
Setting—Full-special.

Karyl Norman, "The Creole Fashion Plate," is among the premier female impersonators on the stage to-day, bar none, for, unlike so many others, he combines voice, looks, personality, ability to wear clothes, grace and form. By that we mean that neither his arms, wrists, legs nor ankles belie his impersonation. In addition to these, he has a remarkable wardrobe, a tuneful set of special numbers and a style of delivery that bespeaks careful study and much attention to detail and effect.

Before a special drop and attired in a shimmery gown bedecked with beads that sparkle in the light, he sings a number in which he introduces his "tent of melody." The front curtains then part and we see an interior of gorgeous yellow silk hangings with peacocks painted on it and a parlor lamp, hanging centre stage, with a bead-strung lampshade over it, creating a quiet, restful atmosphere. A man is seated at the piano. A creole love song is then rendered, after which, attired in appropriate costume, comes a Chinese ballad, plaintive in tune and sweet in lyric. Then comes a lilting Spanish number, with the dash and spice of old Spain in its music. Then the final surprise, the disclosure of the singer's real sex, always the occasion for "ahs." For an encore number he has a clever jazz "vampire" selection, which follows a ballad, rendered in country boy costume and in male voice. For special encores, he sings a new love song with a catchy croon and an old number he did two years ago, viz., the male and female duet.

In a short time this boy has reached the top and gives every indication that he will always remain there, for he has everything that a performer in his line needs and knows how to sell it for the highest price that can be got. His pianist does well, rendering the accompaniment in a quiet easy manner. S. K.

WATTS AND HAWLEY

Theatre—Proctor's 125th St.
Style—Singing and Comedy.
Time—Ten minutes.
Setting—One.

A neatly attired blonde woman in a gown of white, seated herself at the piano, after which a stout fellow with a Fatty Arbuckle appearance, in a comedy make-up, entered and proceeded to put over several songs with exceptional unctuousness, diction and delivery, together with the best written set of lyrics this reviewer has heard in many and many a day.

"Happy Hottentot" was the first and it went for a hand. "If You'll Let Me Be Your Husband, I'll Be Much Obliged To You," was the second, very cleverly put over.

The man then made an exit and the woman, playing her own accompaniment, sang a published ballad.

The man then returned wearing a small garnet-colored knit "tam," with a small knob pom-pom at the top. One of the very best comedy songs of the act, next was delivered, the lyric being especially rhythmic and the cadences of phrasing well thought out. The number is entitled "O Henry, O Henry, O Henry, Oh," and is on the order of "Oh Johnny," popular around here a couple of years ago. The "O" comes right where the punch line is supposed to be. This number was a decided hit.

A few remarks followed that were humorous. The man has a nice personality, but the woman might use a little more force in her delivery.

"Minnehaha Gave Them The Ha Ha" was used to close and produced definite applause results. H. W. M.



FROM MAY TO MAY

There's hardly a day some manager don't say,
"Harry, I can use you in a Broadway play."

But as long as Tommy can book me from May to May
Without losing a single day
I think vaudeville is the easiest way.

We've played the New York houses, now we're going away
For a good long stay—
Pirates, my material you must let it lay.

That's about all I have to say,
Except thanks to the booking managers and success to the N. V. A.
If you want to write me
Address this way,
"FROM MAY TO MAY!"

HARRY HOLMAN

IN

"HARD BOILED HAMPTON"

May 31—5th Ave. and Jersey City

June 7—Prospect and Mt. Vernon

June 14—Boston

June 21—Orpheum, Brooklyn

June 28—Eighty-First St.

July 5—5th Ave.—Elizabeth

July 12—Brighton Beach

July 19—Palace, N. Y. C.

July 26—Bushwick

Aug. 2—Colonial

Aug. 9—Riverside

Aug. 16—Bushwick

Aug. 23—Alhambra

Aug. 30—Atlantic City

Sept. 6—Hamilton and Colonial

Sept. 13—Jefferson

Sept. 20—Philadelphia

Sept. 27—Washington

Oct. 4—Baltimore

Oct. 11—Flatbush, Brooklyn

Oct. 18—Regent

Oct. 25—Broadway, New York

Nov. 1—Albany, Proctor's

Nov. 8—Troy and Schenectady

Nov. 15—Hamilton, Canada

Nov. 22—Buffalo

Nov. 29—Toronto

Dec. 6—Montreal

Dec. 13—Ottawa

Dec. 20—Portland, Me.

Dec. 27—Lowell

1921

Jan. 3—Providence

Jan. 10—Pawtucket and Woonsocket

Jan. 17—Newark

Jan. 24—Pittsburgh

Jan. 31—Youngstown

Feb. 7—Toledo

Feb. 14—Cleveland

Feb. 21—Akron

Feb. 28—Columbus

Mar. 7—Cincinnati

Mar. 14—Louisville

Mar. 21—Indianapolis

Mar. 28—Chicago Majestic

Apr. 4—Milwaukee

Apr. 11—Chicago, State Lake

Apr. 18—St. Louis

Apr. 25—Memphis

May 2—New Orleans

BACK TO NEW YORK for return

dates in all the Keith houses.

Orpheum and Interstate Circuit to follow.

DIRECTION

THOS. J. FITZPATRICK

P. S. Billy Miller and Stephen G. Champlin wrote "Hard Boiled Hampton"

Sammy Wright

FASTEAST DUTCH COMEDIAN IN BURLESQUE. DON'T TAKE MY WORD FOR IT. COME SEE ME AT THE OLYMPIC THIS WEEK. WITH STONE AND PILLARD. GOOD LUCK TO THE WHOLE WORLD. THANKS TO MR. HERK.

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Thanks to Mr. Marion and
Others for Offers

TOM HOWARD

Producing for B. F. Kahn,
Union Square Theatre

The
Campbell
Kid

EDNA KNOWLES

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Herk and Pearson's
Hits and Bits

PERSONAL
MANAGER
GEO. KING,
CARE OF
BESTRY'S
OFFICE

ARNETTE CREIGHTON

WITH
JEAN BEDIN'S
PEEK-A-BOO

THE
JAZZ
WOP
AND
PRIMA
DONNA

RALPH

ELSIE

PRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY

Rogers and Donnelly

A
BIG
SUCCESS
WITH
THE BIG
SENSATION

LOUISE CARLYLE

PERSONAL
DIRECTION
EMMETT
CALLAHAN

SOUBRETTE
PARISIAN.
WHIRL

TRIXIE "PATSY" AYERS

DIRECTION
GEO. M. KING
and
HARRY BESTRY

INGENUE

MYRTLE ANDREWS

BROADWAY
BELLES

AUSTRALIAN
SONGSTRESS
PRIMA
DONNA

LILLIAN ROCKLEY

PAT
WHITE
GAIETY
GIRLS

INGENUE WITH
THE PRIMA DONNA
VOICE

MABEL BEST

WITH GOLDEN CROOKS
DIRECTION
HARRY BESTRY

MY FIRST SEASON
IN BURLESQUE

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

YES, I'M
NEW TO
BURLESQUE

BETTY PALMER

THIS WEEK
STAR THEATRE
TORONTO, ONT.

SOUBRETTE
SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

KARL BOWERS

WITH THE
SOCIAL
FOLLIES
DIRECTION
ROEHM &
RICHARDS

DOING
DUTCH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

HAVEN'T A
MINUTE TO
MYSELF
WITH

HERBIE GLASS

WITH
SOCIAL
FOLLIES

PRINCIPAL
COMEDIAN
DIRECTION
IKE WEBER



MATTY

WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

WHITE AND ULIS

AL

"IN A
LEAGUE OF
SONGS AND SMILES"



**"MISCHIEF MAKERS"
WITH REAL COMEDIAN
IS ENTERTAINING SHOW**

The "Mischief Makers," this season, is a really good laughing show and will hold its end up with the best comedy shows that have appeared at the Star so far this year.

The show is well fortified as far as comedians go, with Fred Reeb as the principal funster. He is doing an eccentric "Dutch" and is a very capable man. He uses a good make-up for the part, in addition to a putty nose. He is a fast worker, has an excellent dialect, does his funny skating bit and is very amusing. He got the house on his entrance and held it to the end. He is one of the fastest and funniest comedians playing this character.

Sam Raynor is doing an eccentric character opposite Reeb and, while working different and doing very well, we like him much better doing blackface, of which he gave us a flash down near the finish of the show.

Earl Hall is the straight man and he

looks better to us this season than ever before. He is a well built young fellow, just suited for the part. He dresses well and reads lines cleverly. He "feeds" the comedians in good form. He stepped out of his role for a while in the first part, doing a "rube" and portraying the part skillfully. It's a good comedy role.

Johnny Crosby does an Italian part and, while he has the right idea, he takes the part too seriously.

Fay Shirley stands out in the female cast. She is playing the "leads." She is a good woman in the scenes and knows how to work up bits with the comedians. She could be used more than she is. She wears some beautiful costumes.

Anita Osgood is a new one to us, playing the ingenue role. She acts rather amateurish and sings her numbers in a pitch much higher than the orchestra plays them, consequently working against herself and not getting her numbers over. This error can

easily be overcome and the stage manager should tell the young lady her fault.

Mabel Clark, the soubrette, offered a wardrobe that was very attractive. She put her numbers over well.

Sullivan has a lot of pretty girls in the chorus. He has them working in good form and has costumed them nicely.

The show is made up of bits and specialties, intermingled with catchy numbers.

The "husband" bit went over nicely with Reeb, Raynor and the Misses Shirley, Clark and a chorus girl doing it.

A good comedy scene in one, done by Hall, Crosby and Miss Clark, pleased. Hall, doing a "rube," worked up the comedy cleverly. They used good material. It ended with Hall singing a "rube" song and doing a dance, assisted by eight girls.

Reeb and Hall next went over big with a comedy talking act. In a comedy quartet, Reeb, Hall, Raynor and Crosby worked up a fine comedy scene.

The "Kansas City" bit went over nicely as Hall and the Misses Shirley and Clark put it over.

The "hero" bit pleased with Reeb, Raynor, Crosby and Miss Osgood doing it.

Crosby scored with his specialty when he offered one song. He was called upon to give two encores Thursday night.

The "love" scene was amusing as done by Reeb, dressed as a woman, and Crosby, doing a Count.

The "hypnotic" bit pleased the house and was worked up for plenty of laughs, Hall and the property man working on stage, and Reeb, Raynor and Crosby, working in the audience.

The "mermaid" bit gave good results as done by Reeb, Hall and the Misses Shirley and Clark.

Raynor went big and had the audience with him when he gave his blackface act. He sang and told some stories that more than pleased. He did an imitation of Frisco at the finish and did it well.

The "Mischief Makers" is a fine comedy show, headed by a real fast comedian, who is funny. The show is a pleasing entertainment and will hold up its end on the circuit.

SID.

BURLESQUE NEWS

(Continued from Page 14)

ELSA HUBER

SMALL—BUT "OH MY"—THAT BIG VOICE

Al Reeves' Joy Bells

Casino, Brooklyn, This Week

HARRY BESTRY
Representative

Empire, Newark, Next Week

STARS OF BURLESQUE

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BERT GILBERT
Juvenile Eccentric Dancer

SEE

ROEHM
AND
RICHARDS

SOUBRETTE

DIRECTION
ARTHUR
PEARSON

PRIMA DONNA
OF CLASS
SINGS IN
SEVEN
DIFFERENT
LANGUAGES

PATTI MOORE

WITH
STEP
LIVELY
GIRLS

Lucille Rogers

AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

JACK CALLAHAN

PRINCIPAL COMEDIAN

WITH
GOLDEN
CROOKS

MYSTERIOUS TRAMP

LARRY

CLIFFORD

SALLIE

PRIMA DONNA
BOTH DOING
FINELY WITH
LEW KELLY
SHOW

FIRST SEASON
IN
BURLESQUE
WATCH ME

JOE YOUNG

DOING COMEDY
WITH
SWEET SWEETIE
GIRLS

JUVENILE
AND NUMBER
PRODUCER
DIRECTION
IKE WEBER

EDDIE LLOYD

KEEPING
OUT OF
TROUBLE
WITH
BATHING
BEAUTIES

IN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"

BILLY NOBLE & BROOKS

REGINA

WITH
FLASHLIGHTS
OF
1920

FEATURED
WITH

GEO. P. MURPHY

THE BIG
WONDER
SHOW

SUCCESSFUL NOVELTY FOX-TROT SONG, GREAT FOR SINGLE OR DOUBLE

"Do You" Want a Fox-Trot Headliner?
 "Do You" Want a Wonderful Melody?
 "Do You" Want to Stop the Show?

DO YOU?

Lyric By Harold G. Frost, Music By F. Henri Klickmann. Your Key Is Ready. All arrangements. Call, Write or Wire.

Moderato

VOICE: Some-times I think that you want me, Do you, dear? Some-times I think that you taunt me, Do you, dear?
 Some-times I think you de-cieve me, Do you, dear? Some-times I think you be-lieve me, Do you, dear?
 Some-times I dream that the sun-beams dis-ap-pear; An-swer me and drive a-way my fear, dear.
 Storm clouds and sha-dows all leave me when you're near; One sweet word I'm long-ling just to hear, dear.
 CHO. Bass: Do you be-lieve you love me? Do you want some-one too? Do you always dream of me — Night and
 day? Won't you say that you do? Do you at times feel lone-ly? Do you? Please an-swer true,
 Now don't re-hearse it, but just re-verse it, Instead of "Do you?" just say, "You do!" do!" D.S.

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ALHAMBRA THEATRE THIS WEEK ROYAL THEATRE NEXT WEEK

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Milton P. Abbott, 1st Tenor

Ed. Sanders, 2nd Tenor

4—EXPOSITION JUBILEE—4

J. B. Brown, Baritone

E. O. Harris, Basso, and Manager

IN

"A Southern Breeze of Mirth and Melody"

Direction, HARRY FITZGERALD

Per Direction, LEO FITZGERALD

AUTHORS WIN MUCH

(Continued from Page 3)

all sources whatsoever on account of said play and on the next thousand dollars gross weekly box office receipts as aforesaid and of all gross weekly box office receipts as aforesaid in excess of thousand dollars, and to render at the same time authenticated and accurate weekly statements of the gross box office receipts from each and every performance, exhibition, representation and production of the said play by each and all companies in the United States of America and Dominion of Canada during such calendar week, said statement to be signed by the Treasurer or Treasurers of the theatre in which any and all such representations, exhibitions, performances or productions are given and countersigned by the Manager or his duly authorized representative.

The term "gross weekly box office receipts from all sources whatsoever" as used in this agreement shall be construed to include any sums over and above regular box office prices of tickets received by the Manager from speculators, ticket agencies or other persons and any other additional sums whatsoever, received by the Manager on account of said play.

It is mutually agreed by the parties hereto that if the said play shall be performed by more than one company each company shall be considered as a separate undertaking and the royalties accruing from each company shall be computed and paid separately according to the provisions set forth.

4. If the said play is ever used in repertoire or broken weeks, as an original or first class production (as distinguished from stock or stock repertoire), it is agreed that the royalties as aforesaid in either or in both of these events shall be reckoned in groups of eight performances, such eight performances to constitute a week for the purpose of the paragraph 3 of this agreement.

5. The Manager agrees to produce said play for a consecutive run in an evening bill in a first class manner and with a first class cast in a first class theatre, in a first class city in the United States or Canada within six (6) months from the date of this agreement, and if the said play is not produced and presented by the said Manager within the said time, the said Manager agrees that all rights in and to the said play and all rights granted by this contract shall forthwith cease and determine and shall revert to the said Author, unless the said Manager, on or before the expiration of the said time shall have paid to the Author a further sum equal to the first payment as provided for in Paragraph 2 herein which sum shall be regarded as additional advance royalty. If such payment is made, then and in that event, the Manager shall have, for such payment, an extension of the date of the first production of the said play for a further period of six (6) months. If the said play is then not produced, the Manager agrees forthwith to return to the said Author, all manuscript and parts of the said play in his possession or under his control, and shall lose all rights in and to the said play and all rights granted to him by this contract shall revert to the Author forthwith.

6. The Manager agrees to announce the name of the Author as sole Author of said play in all advertising matter in which the name of the Manager appears.

7. The Manager agrees to produce the play without any additions, omissions or any alterations whatsoever, except such as may be specifically authorized by the Author in writing, and with a cast and production approved by the Author, such approval not to be unreasonably withheld. The Author shall be notified of rehearsals and shall have the right to attend any and all rehearsals of said play, and it is further agreed that this covenant is of the essence of this agreement. In the event of any dispute arising from this clause the matter shall be referred to the arbitration committee as provided for in paragraph No. 21 of this agreement.

8. The Manager further agrees to pay such hotel and travelling expenses as the Author has incurred in taking any trips outside of New York City to attend any preliminary rehearsals prior to the opening performance of the said play, and to the opening performance of the said play, and at any other time when the Manager shall request the presence of the Author.

9. It is mutually agreed between the parties hereto that provided the Manager has presented the said play for three (3) consecutive weeks in New York City or Chicago or seventy-five (75) times under his own direction within one year after the first performance of the said play; or in the event the Manager has produced said play forty (40) or more of the aforesaid seventy-five (75) times and pays to the Author the pro rata average royalty for the remaining performances not given, and providing that he has complied with all the terms and conditions of this contract, then and in that event, and in that event only,

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My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1052 Third Avenue, New York.

the net royalty derived from the performances of the said play in stock theatres and by stock companies in the territory covered by this agreement shall be divided one-half ($\frac{1}{2}$) to the said Manager and one-half ($\frac{1}{2}$) to the said Author. It is further understood and agreed that the said play shall be released for production by Stock Companies and in Stock Theatres within a reasonable time after the play has ceased to be presented as a road attraction as the term is understood theatrically. For the purposes of this agreement the road attraction shall be considered to have ceased if the play has not been produced for four (4) consecutive weeks in any one theatrical year dating from September first of one year to June first of the following year. It is further understood and agreed between the Manager and the Author that the Agent who is authorized to make stock leases of the said play shall be mutually agreed upon by the Manager and the Author and shall pay the Author's share of the royalty earned from stock performances of the said play direct to the Author.

10. It is mutually agreed between the parties hereto that provided the Manager complies with all the terms and conditions of this contract and has produced the said play three (3) consecutive weeks in New York City or Chicago or seventy-five (75) times after the first performance of the said play; or in the event the Manager has produced said play forty (40) or more of the aforesaid seventy-five (75) times and pays to the Author the pro rata average royalty for the remaining performances not given, then when said play or a novelization of said play is sold or leased for the purpose of reproduction by means of motion picture films, the net profits derived from the sales or leases of all the motion picture rights in said play shall be divided one-half ($\frac{1}{2}$) to the said Manager and one-half ($\frac{1}{2}$) to the said Author. It is further understood and agreed that if the Manager acquires an interest in the proceeds derived from the sale of the motion picture rights of the said play as aforesaid, then when the said play is sold for reproduction by means of motion picture films it must be with the mutual consent of the Manager and the Author who must be signatories to the contract together with the Purchaser of these rights. It is further agreed that should the Manager fail to submit to the Author a satisfactory offer for the motion picture rights to said play within twelve (12) months after the first stock production of the said play, then the Author shall have the right to submit to the Manager an offer for the said motion picture rights which the Manager shall accept or in lieu thereof pay to the Author a sum equal to one-half ($\frac{1}{2}$) of the offer submitted by the Author. The Manager by such payment acquiring for himself all of the said motion picture rights to the said play so negotiated.

11. It is understood and agreed that if during any calendar year commencing after the season in which the play has ceased as a road attraction, as in paragraph 9 herein provided, that said play is not presented by said Manager or in stock as much as seventy-five (75) times, then the stock and stage performing rights shall revert to the Author.

12. It is mutually agreed by the parties hereto that the exclusive rights acquired by the Manager under this agreement are the English speaking rights to said play, but the Manager and the Author shall divide equally the net proceeds from the sale of the Yiddish or any other foreign language rights to the said play in the territory covered by this contract, it being understood and agreed by the Manager and Author that the sale of the Yiddish or any other foreign language rights to said play must be with the mutual consent of the Manager and Author.

13. It is mutually agreed between the parties hereto that provided the Manager shall have produced the said play in accordance with the terms of this contract as set forth in Paragraph 5 hereof, and within the time herein stated, and in the manner herein provided for, in the United States of America or Canada, and shall have faithfully performed all the other terms and conditions of this agreement, he shall have for the period of ninety (90) days next succeeding the first production of the play as herein provided, the option of acquiring a lease of the sole and exclusive right of presentation on the regular speaking stage in England, Ireland, Scotland and Wales, upon terms in all respects precisely identical to the terms of this agreement with the exception however of Paragraph 8 hereof and as to the date of production, that he shall produce said play in said territory, not later than One (1) year after the exercise of the option on said rights unless the second option is obtained with the extension as therein provided. If the Manager shall fail to make such presentation as in this Clause provided for and within the time herein provided for, the Author shall have the right to dispose of the said play in the territory referred to in this paragraph and for his sole benefit.

14. It is further understood and agreed that if the Manager shall have produced said play in accordance with the terms of the contract as set forth in paragraph 5 hereof and in the time therein stated that the Manager shall have the right to sell or lease said play for Australia, New Zealand and South Africa subject to the approval of the Author, which approval shall not be unreasonably withheld, the proceeds of said sale or lease to be divided equally between the Manager and the Author.

(Continued on Page 31)

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GYPSY TRIO

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8 Miles in 8 Minutes?
European greatest novelty.
You have seen them all,
now see us.
Direction Sam Fallow

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DAVE MANLEY IN
"LEAVE THE HALL"
A POLITICAL MONOLOGUE

My KING'S SPEECH is ABBREVIATED, said one SONG WRITER to ANOTHER, meaning his LEW CANTOR—IRVING YATES, Directors

NEW ACTS AND REAPPEARANCES

(Continued from Pages 12 and 23)

MARTIN & GOODWIN

Theatre—Greenpoint.
Style—Comedy.
Time—Twenty-two minutes.
Setting—One, piano.

Martin was formerly part of the combination that played under the title "Martin Webb" in vaudeville. However, this new act he is doing, while funny, does not compare in any way with the old one, which was snappier and looked more genuine. By that, we mean that in this new act it is immediately recognizable that Martin is a "plant," while, in the other, it was not.

Goodwin walks on stage and starts to sing a published number. Martin then walks down the aisle and starts an argument with one of the men in the orchestra over a broken date on the night before.

Naturally, Goodwin objects and tells the disturber to either get out of the theatre or go on the stage and do an act. He decides to go on the stage. Then, of course, he does not know how to get up and his friend in the orchestra helps him up. The bit of business used here could just as well be dispensed with, for it is vulgar, the way it is being done. The man in the orchestra, who, in this case, is the trombonist, uses the horn of his instrument as a propellor and, planting it squarely on the rear anatomy of the other, pushes him up. Then Martin feels his rear anatomy, expresses surprise and the business is repeated several times. It is not at all necessary. After Martin gets on the stage, he plays the piano while Goodwin sings, later rendering a solo. Some comedy at the piano gets laughs, and, for a finish, they close with a double harmony number made up of a medley of old songs, sung without music. These boys are capable of handling much better material than they are using and should make no delay in getting it, for their present act is merely a family time offering. Some good snappy material that gives them an opportunity to get legitimate laughs would stand them in good stead.—S. K.

SWAN'S ALLIGATOR

Theatre—Proctor's 23rd St.
Style—Novelty.
Time—Fifteen Minutes.
Setting—Full Special.

This act is one thrill after another. To wrestle with an alligator twice the size of a man, while the monster snaps its wicked looking jaws and switches its huge tail, is no mean feat. But that's what happens in this act and the alligator obviously gets the worst of it.

But that's not all, the man actually battles under water with one of the monsters, an incident which holds the entire audience. Although this act closed the show, there was no walking out until the final curtain.

Swan starts things going with a short introductory speech in which he briefly outlines what is to follow. Then comes the tussle with a formidable looking alligator, which, after a few moments pummeling, is vanquished. However, the next reptile to be disturbed from his slumbers and unceremoniously paraded before the audience, is made of sterner stuff and the struggle which ensues, is a stiff one. It took considerable effort on the part of Swan, and there was no stalling about it—before he could down his scaly opponent.

Then, a tank centrally located at the back of the set is illuminated and a woman, attired in a one piece bathing suit, makes her appearance. With her is a seal. She does an interesting routine of under-water stunts somewhat similar to those shown in the Odiva act. Following, Swan makes his appearance attired for the tank and then comes the "punch." Swan submerges, a trap door opens and an alligator slides into the tank. The under-water fight with the monster is about the most sensational thing the reviewer has ever witnessed.

E. J. H.

WESTON AND ELINE

Theatre—Greely Square.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—One.

This is a very rough, hokum act, with a lot of coarse, unrefined business such as pushing the girl's face, apparently spitting in it, throwing and pulling her around, and other ungentlemanly acts which cast opprobrium on the respect every man should have for the opposite sex.

The man, in street clothes, with no make-up apparent, and the girl, seemingly in street attire, also, with the exception of the comedy hat, open with talk. The girl's attempt at makeup consisted of two spots of rouge on the cheekbones, unblended and presenting an almost comic effect from the front. The man's face may have been shaved, although the girl said he needed one. At any rate, his face looked quite dark. No cuffs were visible and he presented a careless, indifferent appearance.

Some laughs were obtained with material that is recognized as belonging to others, notably the gag about turning the corner in the middle of the block. The girl did some silly baby talk, a double number was sung and the girl then did a shimmy, the man remarking to the drummer, "why don't you go home and look at the missus once in a while," and afterward, in referring to his partner, saying to the drummer, "I'll fix it for you." The latter was done with an intent that very obviously was vulgar.

Some further business of slapping the girl in the face followed, together with a travesty on an Oriental dance that was far from refined.

The applause at the finish did not justify an encore, but the couple came back and gave an announced impression of a couple of the underworld in a typical underworld cafe.

In this, the girl did a drunk in a non-artistic manner and a lot more of the rough house stuff was indulged in. The dialogue went in places for laughs, the Hilton gag getting over a couple of times. The girl says "Go to hell" as the man carries her off.

The audience at the Greeley Square liked this last bit and applauded a great deal at its conclusion, continuing to do so after the lights were up for the next act, forcing the couple to take another bow. But whether the team would have ever reached the point of doing the last bit in the better houses, is very doubtful, as it smacks of the bygone concert hall variety of act, the entertainment value of which is doubtful, certainly not elevating and far from refined.

H. W. M.

LOTTIE ATHERTON

Theatre—Harlem Opera House.
Style—Dancing.
Time—Ten minutes.
Setting—One-special apparatus.

Lottie Atherton, who went on as one of the Monday tryouts at this theatre and was held over, will, in the course of a few months, when she has acquired the knack of the stage, be able to take her place with any of the female specialty steppers now tripping to the tunes of an orchestra.

Miss Atherton comes on attired in sport blouse, with full sleeves, a knitted tie, breeches, brown stockings and shoes and with her hair hanging down her back. She makes a pretty picture. Her work consists mostly of buck and wing steps, which she executes to perfection, some specialty steps and a clog jig, performed while she stands on her head. This is done by means of a stand on which are fixed a head rest and a dancing board. Her routine is a trifle short, but with time and the gradual rounding out that is bound to come, she will acquire the experience she now lacks, add to her routine and it would not be surprising to see her dancing on big time bills.

S. K.

BEN LINN

Theatre—Audubon.
Style—Singing.
Time—Twelve minutes.
Setting—One.

Ben Linn does little more than sing, but his songs were put across in a capable manner and he won a well merited round of applause at this house.

Linn enters before an ordinary drop in one. Garbed in a gray suit, he greatly resembled a rotund young business man, for he has avoirdupois in abundance and, although he sings that "no one loves a fat man," it is much more certain that the majority of fat men are endowed with the faculty of making people laugh.

Linn proved this before he had finished his turn. He sang five published numbers, several of them being comedy songs, during the singing of which he won laughs by his playful manner of skipping about the stage.

In his closing number concerning the hardships suffered by fat people, he went over big.

J. Mc.

BILLY AND DOT ZEITLER

Theatre—American.
Style—Comedy, Song and Dance.
Time—Fifteen minutes.
Setting—One.

A colloquial small time man and girl act is that offered by Billy and Dot Zeitler. Following the announcement of the act, the male member of the team jumps out from the wings and tells that the act will soon be on. He wears his cap at a rakish angle which is neither funny nor effective, and most of the time carries out the role of a so-called "nut" comedian.

The girl working with him is rather pretty and a fair singer, as is her partner. Following an introductory line of repartee, which is not very smart nor original, they sing and follow with a dance. The man then puts over a "coon" song, after which more singing and dancing in double follow. With some additional and new material the team might go over, as they have personality and a fair amount of ability.

J. Mc.

CONN AND WHITING

Theatre—Audubon.
Style—Dancing.
Time—Eight minutes.
Setting—One.

Two boys who are fairly good steppers and who present their offerings in a novel manner form this act. A drop in one depicts the exterior of a side-walk cafe. One of the team dances in, seats himself at a table and keeps his feet shuffling while he rings for the waiter. The latter also dances his way in, continues his stepping while he takes the order and then dances out. The act continues along this line. While the waiter is serving the drinks, he continues with his stepping and his partner does likewise while drinking.

A double dance in which a number of eccentric and acrobatic steps are introduced serves as a close. Dancing is all there is to the act, but, in number one position, it went over to a fair hand at this house.

J. Mc.

GRACE TWINS

Theatre—Proctor's 58th St.
Style—Sister Act.
Time—Fifteen minutes.
Setting—One.

Two rather likable girls make their initial entrance in sport suits, and were well received at this house. Their opening number is "Mandy" and with this vehicle and their ability to harmonize they got off on the right foot. They follow with other published numbers after a change to evening gowns.

After several of their duets, they danced effectively and, at the close of their turn, won a good hand. While their offering is of the stereotyped kind, the girls will, undoubtedly, please patrons at small-time houses as they have personality, fairly sweet voices, and good taste in the selection of their numbers.

J. Mc.

"IN OLD MADRID"

Theatre—Harlem Opera House.
Time—Twenty-five minutes.
Setting—Special in three.

One of the chief diversions in Spain, especially in Madrid, centres around the bull, and it is chiefly bull around which this act is put together.

A very good set, with lots of Spanish atmosphere, "Theatro" neatly lettered on one of the leg drops, and a good view of the Bay of Biscay, sort of set us for some good singing. A young and good looking blonde, seated on a bench, sang the opening number, after which a tall woman, with mantilla, fan and all the accessories, entered. The talk that followed was to the effect that the younger girl was being forced to marry a torero with whom she is not in love. There was mention of a lord who was coming to visit the shores, and the young girl asked the elder one to fix things up for her.

Enter an exaggerated English type, not very well played by a tall fellow, and a blackface comedian. This Ethiopian delineator then proceeded to deliver some hokum comedy, aided and abetted by said Englishman.

The Toreador then delivered a few ultimatums to the agony-attired senorita, the younger blonde, and the blackface comedian.

Then we were forced to sit through a most hackneyed and badly warped "Toreador" number from "Carmen." Poor Bizet! It is well, perhaps, that he died when he did, as he has, no doubt, been spared much suffering.

There was a lot more talk then, and the old business with a razor that no self-respecting blackface comedian would think of omitting. We were then edified with the ghost business that, in one form or another, has, in unguarded moments, been inflicted upon an unsuspecting public since some one, knowing that Shakespeare wrote Hamlet, put a ghost into "Three o'Clock Train."

In fact, not satisfied with one ghost, we had two; a dummy with a papier mache pumpkin, half head, used by the comedian to scare the torero and the senorita. It was encased in white, with a sort of cat head, to scare the comedian.

At the conclusion of the act, the Englishman says he is going to marry the girl and stay in Spain. The torero then suddenly discovers that he is in love with the senorita, and states to the blackface comedian that he is his friend. In reply, the comedian, according to the best blackface traditions, states, as the curtain descends, "I think you're a silly ass."

This act may get by on the smaller time as a flash, but it is doubtful whether its commercial value is such that, with the number in the cast and the scenery, it can be carried for the figure paid.

H. W. M.

PLUNKETT AND ROMAINE

Theatre—Greeley Square.
Style—Dancing.
Time—Ten minutes.
Setting—Special.

Plunkett and Romaine, with lamp shades on their heads and cretonne slips straight down to represent two piano lamps, do a dance for an opening which went for a hand.

In "One," Plunkett then sings a verse about the dances of long ago and Miss Romaine enters in a hoop skirt costume of white and black, and wearing a Polk bonnet. The two then dance in old fashioned style to the music of an Irish number that was the theme for Pat Rooney's act "Rings of Smoke," and then present the Jazz method of doing the same thing.

A solo dance by Plunkett next registered, following which Miss Romaine re-entered in an eccentric dress of black, with large canvas gloves, and the two did an eccentric dance for a close.

Miss Romaine then strips to a short black tight-fitting costume, showing bare legs, for bows. Plunkett looked neat in a Tuxedo, and danced with snap and dash. The act does not stall and got over well when reviewed.

H. W. M.

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(Continued from Pages 3 and 27)

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Al Reeves Joy Bells—Casino, Brooklyn, Nov. 1-6; Empire, Newark, 8-13. Abe Reynolds Revue—Gayety, Buffalo, Nov. 1-6; Gayety, Rochester, 8-13. Best Show in Town—Miners' Bronx, New York, Nov. 1-6; Casino, Brooklyn, 8-13. Bostonians—Grand, Hartford, Conn., Nov. 1-6; Jacques, Waterbury, Conn., 8-13. Bowery—Columbia, Chicago, Nov. 1-6; Gayety, Detroit, 8-13. Bon Tons—Gayety, Boston, Nov. 1-6; Columbia, New York, 8-13. Big Wonder Show—Majestic, Jersey City, Nov. 1-6; Perth Amboy, 8; Plainfield, 9; Stamford, Conn., 10; Park, Bridgeport, 11-13. Dave Marion's Own—Olympic, Cincinnati, Nov. 1-6; Columbia, Chicago, 8-13. Ed Lee Wrothe's Best Show—Gayety, Toronto, Ont., Can., Nov. 1-6; Gayety, Buffalo, 8-13. Flashlights of 1920—Gayety, Washington, Nov. 1-6; Gayety, Pittsburgh, 8-13. Follies of the Day—Gayety, Pittsburgh, Nov. 1-6; Park, Youngstown, O., 8-10; Grand, Akron, O., 11-13. Folly Town—Gayety, Kansas City, Nov. 1-6; open, 8-13; Gayety, St. Louis, 15-20. Girls de Looks—Gayety, Detroit, 1-6; Gayety, Toronto, Ont., 8-13. Girls of the U. S. A.—Gayety, Rochester, Nov. 1-6; Bastable, Syracuse, N. Y., 8-10; Gayety, Utica, 11-13. Girls from Happyland—Casino, Philadelphia, Nov. 1-6; Miners', Bronx, New York, 8-13. Golden Crooks—Empire, Providence, Nov. 1-6; Gayety, Boston, 8-13. Hip Hip Hooray Girls—Jacques, Waterbury, Conn., Nov. 1-6; Hurtig & Seamon's, New York, 8-13. Hits and Bits—Empire, Brooklyn, Nov. 1-6; People's, Philadelphia, 8-13. Harry Hasting's Big Show—Star & Garter, Chicago, Ill., Nov. 1-6; Berchell, Des Moines, Iowa, 7-10. Jollities of 1920—Park, Youngstown, O., Nov. 1-6; Grand, Akron, 4-6; Star, Cleveland, 8-13. Jack Singer's Own Show—Star, Cleveland, Nov. 1-6; Empire, Toledo, O., 8-13. Jingle Jingle—Empire, Newark, Nov. 1-6; Casino, Philadelphia, 8-13. Lew Kelly Show—Palace, Baltimore, Nov. 1-6; Gayety, Washington, 8-13. Mollie Williams' Own Show—Berchell, Des Moines, Iowa, Nov. 1-6; Gayety, Omaha, 8-13. Maids of America—Gayety, Omaha, Nov. 1-6; Gayety, Kansas City, 8-13. Million Dollar Dolls—Empire, Albany, Nov. 1-6; Casino, Boston, 8-13. Powder Puff Revue—Empire, Toledo, Nov. 1-6; Lyric, Dayton, O., 8-13. Peek-a-Boo—Hurtig & Seamon's, New York, Nov. 1-6; Orpheum, Paterson, 8-13. Parisian Whirl—Casino, Boston, Nov. 1-6; Grand, Hartford, 8-13. Roseland Girls—Bastable, Syracuse, Nov. 1-6; Gayety, Utica, 4-6; Gayety, Montreal, Can., 8-13. Rose Sydell London Belles—Stamford, Conn., Nov. 8; Park, Bridgeport, 4-6; Empire, Providence, 8-13. Snappy Snaps—Gayety, Omaha, Nov. 1-6; Gayety, Kansas City, 8-13. Social Maids—Gayety, St. Louis, Nov. 1-6; Star and Garter, Chicago, 8-13. Step Lively Girls—People's, Philadelphia, Nov. 1-6; Palace, Baltimore, 8-13. Sporting Widows—open Nov. 1-6; Gayety, St. Louis, 8-13. Town Scandals—Columbia, New York, Nov. 1-6; Empire, Brooklyn, 8-13. Twinkle Toes—Orpheum, Paterson, Nov. 1-6; Majestic, Jersey City, 8-13. Victory Belles—Gayety, Montreal, Can., Nov. 1-6; Empire, Albany, 8-13.

AMERICAN WHEEL

All Jazz Revue—Lyceum, Columbus, Nov. 1-6; Empire, Cleveland, 8-13. Bathing Beauties—Reading, Pa., Nov. 4; Grand, Trenton, 5-6; Trocadero, Philadelphia, 8-13. Beauty Trust—Gayety, Newark, Nov. 1-6; Reading, Pa., 11; Grand, Trenton, 12-13. Beauty Revue—Avenue, Detroit, Nov. 1-6; Academy, Pittsburgh, 8-13. Broadway Belles—Plaza, Springfield, Nov. 1-6; open 8-13; Gayety, Brooklyn, 15-20. Big Sensation—Standard, St. Louis, Nov. 1-6; Century, Kansas City, 8-13. Cabaret Girls—Gayety, Baltimore, Nov. 1-6; Folly, Washington, 8-13. Cute Cuties—Bijou, Philadelphia, Nov. 1-6; Majestic, Scranton, 8-13. Folies of Pleasure—Haymarket, Chicago, Nov. 1-6; Park, Indianapolis, 8-13. French Frolics—Empire, Cleveland, Nov. 1-6; Avenue, Detroit, 8-13. Girls from Joyland—Academy, Buffalo, Nov. 1-6; Cadillac, Detroit, 8-13. Girls from the Folies—Englewood, Chicago, Nov. 1-6; Standard, St. Louis, 8-13. Grown Up Babes—Century, Kansas City, Nov. 1-6; St. Joseph, Mo., 7. Hurly Burly—Armory, Binghamton, Nov. 1-3; Auburn, 4; Niagara Falls, 5-6; Star, Toronto, Oct. 8-13. Jazz Babes—Gayety, St. Paul, Nov. 1-6; Gayety, Milwaukee, 8-13. Joy Riders—Gayety, Brooklyn, Nov. 1-6; Olympic, New York, 8-13. Kewpie Dolls—Open, Nov. 1-6; Gayety, Brooklyn, 8-13. Kandy Kids—Gayety, Milwaukee, Nov. 1-6; Haymarket, Chicago, 8-13. Lid Lifters—Gayety, Minneapolis, Nov. 1-6; Gayety, St. Paul, 8-13. Mischief Makers—Empire, Hoboken, Nov. 1-6; Cohen's, Newburgh, N. Y., 8-10; Cohen's Poughkeepsie, 11-13.

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This Week

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Next Week—BEST SHOW IN TOWN

Monte Carlo Girls—Star, Brooklyn, Nov. 1-6; Empire, Hoboken, 8-13.

Naughty Naughty—Empress, Cincinnati, Nov. 1-6; Lyceum, Columbus, O., 8-13.

Pat White's Gayety Girls—Majestic, Scranton, Nov. 1-6; Armory, Binghamton, N. Y., 8-10; Auburn, 11; Niagara Falls, 12-13.

Parisian Flirts—Howard, Boston, Nov. 1-6; New Bedford, Mass., 8-10; Fall River, 11-13.

Puss-Puss—Gayety, Minneapolis, 8-13.

Razzle Dazzle—Cohen's, Newburgh, Nov. 1-6; Cohen's, Poughkeepsie, 4-6; Howard, Boston, 8-13.

Round the Town—Cadillac, Detroit, Nov. 1-6; Englewood, Chicago, 8-13.

Record Breakers—Academy, Pittsburgh, Nov. 1-6; Penn Circuit, 8-13.

Some Show—Gayety, Louisville, Nov. 1-6; Empress, Cincinnati, 8-13.

Social Follies—Grand, Worcester, Mass., Nov. 1-6; Plaza, Springfield, 8-13.

Stone & Pillard's—Olympic, New York, Nov. 1-6; Gayety, Newark, 8-13.

Sweetie Girlies—New Bedford, Mass., Nov. 1-3; Fall River, Nov. 4-6; Grand, Worcester, 8-13.

Tittle Tattle—Star, Toronto, Ont., Nov. 1-6; Academy, Buffalo, 8-13.

Tiddle de Winks—Park, Indianapolis, Nov. 1-6; Gayety, Louisville, 8-13.

Tempters—Folly, Washington, Nov. 1-6; Bijou, Philadelphia, 8-13.

Tidbits of 1920—Trocadero, Philadelphia, Nov. 1-6; Star, Brooklyn, 8-13.

Whirls of Mirth—Penn Circuit, Nov. 1-6; Gayety, Baltimore, 8-13.

TO FILM HOLY LAND

With the object of promoting motion pictures and developing the screen industry in the Holy Land, the Palestine Pictures Corporation has just been organized. B. P. Shulberg is president of the new organization and, associated with him are Morris Margulies, vice-president; J. G. Bachman, treasurer, and Samuel Blitz, secretary.

The new corporation, which is capitalized for \$180,000, plans to produce a screen play in the Holy Land in the near future.

METRO DOING FOUR

Four new Metro features are nearing completion at the company's West coast studios in Hollywood. They are "The Four Horsemen of the Apocalypse," a picture version of the Ibaner novel, which, incidentally, is said to be the biggest picturization project ever undertaken by the Metro forces; "The Offshore Pirate," by F. Scott Fitzgerald; "Passion Fruit," the Doraldine feature, and "The Marriage of William Ashe," a screen adaption of Margaret Mayo's stage version of Mrs. Humphrey Ward's novel of the same name.

VEILLER SIGNS AGAIN

Bayard Veiller has signed a new contract with Metro, of which organization he has been the director of productions. He has come East to purchase new material which will go into production in the near future. Metro, according to report, having placed a quarter of a million dollars at his disposal for that purpose.

METRO BUYS TWO STORIES

The motion picture rights to "The Unchartered Sea," a novel by John Fleming Wilson and "Sorrentino," an original story by Donn Byrne, have been purchased by the Metro Pictures Corporation. "The Unchartered Sea" appeared serially in Munsey's Magazine.

"LIFE" IS COMPLETED

"Life," a screen version of the melodrama written by Thompson Buchanan, has been completed under the direction of Thomas Vale. The play was presented at the Manhattan Opera House by William A. Brady a few seasons ago.

SCHENCK BUYS TWO

Joseph Schenck has bought two new plays for Norma Talmadge, "Smilin' Through," in which Jane Cowl is appearing on the road, and "The Passion Flower," in which Nance O'Neil is starring in Chicago.

ALBANY STRAND OPENING NOV. 8

ALBANY, Oct. 24.—The New Strand Theatre will be opened here on November 8 by Max Spiegel and Moe Mark. William Roberts has been appointed local manager.

HAWKS SIGNS CONTRACT

J. G. Hawks, managing editor of the Goldwyn studios, has signed a long-term contract to continue as head of that concern's editorial forces.

VAUDEVILLE BILLS

(Continued from Page 21)

STAFFORD.

(First Half)—Marion Clark—Chas. & S. McDonald—Lee & Barth—Lela White's Entertainers. (Second Half)—Sealo—Jack & Nayon—Billy Connell.

STEUBENVILLE.

(First Half)—Mack & Forest—Louise Binder Trio—Van & C. Avery—Bert Stoddard—Lottie Mayer Girls. (Second Half)—Drisko & Earle—Jack Howard Co.—Frank Bush—Little Mayer Girls.

TORONTO.

Haunted Violin—Van Cleve & Pete—Ward & Green—Adelaide Bell—Morton Jewell Co.

TROY.

(First Half)—Liberz Bros.—Margaret Farrell—Song Shop—Brown & O'Donnell—Current of Fun. (Second Half)—Great Johnson—Shriner & Fitzsimmons—Hal Johnson Co.—Will Ward & Girls—Brisco & Rauh—Gazette Kokin.

UTICA.

(First Half)—Rond Callaway—Harry Antim—Blanche & J. Creighton—Mrs. Gene Hughes Co.—Mullern & Stanley. (Second Half)—Jed Dooley Co.—Murray Girls—Four Jacks & Queen—Dunbar & Turner.

WHEELING.

(First Half)—Nellie Bennett Co.—Joe Leveaux—Hands Up—Drisko & Earle—Mellen & Renn—Dot Harness Boys. (Second Half)—Mack & Forest—Bert Stoddard—at the Turnpike—Louise Binder Trio—Van & C. Avery.

WOONSOCKET.

Rudinoff—Lane & Moran—Napier & Yvonne—Jarvis & Harrison. (Second Half)—Anderson & Gones—Jim Marolle—The Pelots—Janet of France. YORK.

(First Half)—Les Le Kiro—Jim McWilliams—Summertime—Volunteers—Daly & Berlew. (Second Half)—Kafka & Stanley—Ungaro Romany—Any Home—Cedrich Lindsay—Ziegler Sia. Band.

MARCUS LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Synco—Allen & Moore—Wels Troupe—Reif Bros.—"Oh Charley"—Cooney Sisters—Dorothy Burton & Co.—Lynton & Roberts—Eugene & Finney. (Last Half)—The Rickards—Allen & Francis—Sherlock Sisters & Clinton—Wm. Sisto—Tom Brown's Highlanders—Loney—Nace—Doris Hardy & Co.—Wm. Dick.

Victoria (First Half)—Stryker—Nadel & Follette—Hart & Helene—Brady & Mahoney—"Nine O'Clock." (Last Half)—Wilbur & Girle—Burton & Shea—Harry First & Co.—Reif Bros.—Everett's Monkey Circus.

Lincoln Square (First Half)—Kinzo—Allen & Francis—Wm. Sisto—Mumford & Stanley—Tom Brown's Highlanders. (Last Half)—Ed Hill—Gertie Miller Trio—Mark Adams & Co.—Calvert & Shea.

Greeley Square (First Half)—De Voe & Statzer—Manhasset Four—Van & Vernon—Mark Adams

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LOS ANGELES.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Donner—Little Cinderella.

SAN DIEGO.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—Four Hurleys.

LONG BEACH.

Pantages—Mack & Williams—Stuart & Wood—Howard & Golden—Bird—Jarrow—Clark's Hawaiians.

SALT LAKE.

Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle & Jazz Band.

OGDEN.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

DENVER.

Pantages—Bell & Gray—Usher's Quartette—Sol Berns—Vera Bert & Steppers—Harris & Marion—Gauthier's Blacklivers.

TRAVEL.

Pantages—Alaska Duo—Noodles, Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

POLI CIRCUIT

BRIDGEPORT.

Poll's (First Half)—Cross & Santora—Marker & Schenck—Three Ander Girls—Fred Elliott—Franklin Ardell Co. (Second Half)—Al & Emma Frabelle—Dancer & Green—Rita Gould Co.—Rome & Wagner—The Night Line.

Plaza (First Half)—Earl & Bartlett—Weber, Taylor & Hicks—A Night With the Poets. (Second Half)—Reed & Blake—Harry White—McCormick & Regay.

HARTFORD.

Capitol (First Half)—The Pickfords—Ben Meroff Co.—Living on Air—Marion Harris—Carnival Man, (Second Half)—Alfred Farrell—Mack & Dean—Raymond & Schram—Johnny Rond Co.

Palace (First Half)—Al & Emma Frabelle—Virginia Milliman—Reed & Blake—Snapshots—Rome & Wagner—Rex Comedy Circus. (Second Half)—The Cornells—Kibell & Kane—Winkle & Dean.

SPRINGFIELD.

Palace (First Half)—Cello—Nippon Duo—Williams & Wolfus—Bolan & Devarney—Florence Timponi. (Second Half)—Mary Kuty & Partner—Carroll & Sturgis—Three Anger Sisters—Bison City Four—Cortez & Peggy.

SCRANTON.

Poll's (First Half)—Collins & Ward—Jason & Harrigan—Graser & Lawlar—Bennett & Lee—Mimic World. (Second Half)—Elaine Sis. & Hand Capel & Walsh—Wood & Wyde—Brooks & Nelson—Choy Ling Hee Troupe.

NEW HAVEN.

Bijou (First Half)—The Corrills—Johnny Ford—Mack & Dean. (Second Half)—Carnival Man—Marston & Marley.

Palace (First Half)—Alfred Farrell—Dancer Green—Rita Gould Co.—Raymond & Schram—Night Line—McCormick & Regay. (Second Half)—Vanfield & Rena—A Night With the Poets—Fred Elliott—The Honeymoon—Marion Harris—The Pickfords.

WILKES-BARRE.

Poll's (First Half)—Elaine Sis. & Hard—Capel & Walsh—Wood & Wyde—Brooks & Philon—Choy Ling Hee Troupe. (Second Half)—Goldie & Ward—Jason & Harrigan—Bennett & Lee—Mimic World.

WORCESTER.

Plaza (First Half)—Irene Meyers—The Honey Moon—Three Rounders—Oh, Mike. (Second Half)—Flaherty & Stoning—Florence Toupin—Bernard & Garry—Rex Comedy Circus.

Poll's (First Half)—Vanfield & Rena—Winkle & Dean—Kibell & Kane—Bison City Four—Cortez & Peggy. (Second Half)—Nippon Duo—Living on Air—Boland & Devarney—Franklin, Ardell Co.

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DEATHS

CAMPBELL STRATTON, well known as an actor of classic and Shakespearean roles, died October 5 at his home in St. Paul, Minn.

EDITH S. DAVIDSON, fifty, known on the musical comedy stage as Edith Merrill, died last week after a lingering illness. She gave up acting twenty years ago, going in for the managerial part of musical comedy productions. She was last associated with the "Listen Lester" company, was born in New York City and appeared on the stage with E. Rice, George W. Lederer and Henry E. Dixey.

"**YELLOW" SCHWARTZ**, twenty years ago one of the most noted buck and wing dancers in the country, died on Oct. 26 in a Chicago saloon in which he had been a porter for the last five years.

MRS. IDA ZEREETH, of the "Ida, Eddie and Dennella Zereeth Trio," died at her home, 180 Newark street, Newark, N. J., on Oct. 13 last. Her daughter, Dennella Zereeth, survives her. She retired from the stage about eighteen years ago.

LEONE WING, a Chinese actor, while crawling from the window of his room in a house in San Francisco, to an adjoining window, lost his balance and fell two stories to his death.

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OF MY
Beloved Husband

Charles Harding

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Olive Harding

COUNT PRIMO MAGRI, seventy-one years, known world-wide as "Tom Thumb," died at Middleboro, Mass., last Sunday. He was born in Bologna in 1849, and made his first appearance on the stage there in 1865. In 1878 he made his first American trip under a contract with P. T. Barnum. He traveled with Mr. and Mrs. Tom Thumb and soon after the former died, he married Mrs. Thumb. The two then toured this country until about five years ago. Mrs. Thumb died two years ago. At the time of his death Count Magri was thirty-seven inches tall and weighed fifty pounds.

FRANK ALBERT, veteran amusement promoter, died in St. Luke's hospital last week following an operation. The funeral was held on Saturday and interment was made at New Albany, Ind., his birthplace.

Mr. Albert was the organizer of the Showman's League of America and was a member of the National Press Club, Washington, D. C.

FLORENCE PATTERSON, known in the theatrical profession as Mildred Flora, died at the home of her sister in Brooklyn, October 21, after an illness of some years, from tuberculosis. She was well known in the profession and did a wire act.

FRED BRANT, for many years associated with the Pat Casey office, died on Thursday of last week at his home in New York after a long illness. He was known as the Mikado of America, having, it is said, booked more Japanese acts than any other agent in the business. He was fifty-five years old.

LETTER LIST

GENTLEMEN	Moran, Nat	Ray, Eva
Austin, Walter	Mansfield, Frank	Fowler, Edesse
Argus, Joe	Montgomery, Frank	Greenwald, Doris
Bertelsen, A.	Burton, Joe	Haight, Lola
Black & Milford	Michaels, Dan	Kohler, Emma
Bellit, Henry	Murray, Jim	Lawler, Pearl
Burkhardt, W.	Nordstrom, Leroy	Laurie, Mildred
Brown, Thos. H.	Reichard, Leonard	Leonard, Helen
Baker, Nick	Nemanoff, Richard	Luker, Mickey
Bassett, Leslie	Borchon, Fred	Morgan, Julia
Colton & Darow	Riviera, Geo.	Moore, Marcia
Coe, Eddie	Raymo, Al	McCloud, Mabel
Courtesy & Ray	Russell, Rob. H.	Miller, Stella
Cortelli, Tony	Washburn, Chas. W.	McKenna, Margaret
Dunhill, Lynn	Dawson, Eli	Mitchell, Priscilla
Edwards, Jack	Fay, Gus	McLean, Buddie
Fay, Gus	Forth, Allen	Mae, Edith
Ferguson, F. W.	Ferguson, F. W.	Nugent, Marie
Hurd, Mr.	Grove, Gladys	Quinn, Rabe
Imman, Billy	Brue, Besse	Roman, Maybelle
Johnson, Walter	Baldwin, Kitty	Boyden, Virginia
Kuebler, C.	Crawford, Nellie	Shaw, Annette
Lyttton, Louis	Conwell, Grayce	Starr, Charlotte
Lambert, Frank	Cardwell, Marie	Sandell, Nan
Le Ferre, Geo.	Cole, Bee	Stewart, June
Leahy, Buck	Clark, Jodie	Shipman, Cola
Emmett, Rose	Drew, Charlotte	Tannehill, Mrs. Ed.
Lee, Al	Emerson, Eva	Woods, Billie
Leonard, R. E.	Ferguson, Adele	

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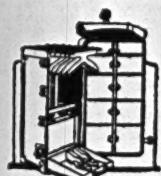
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